

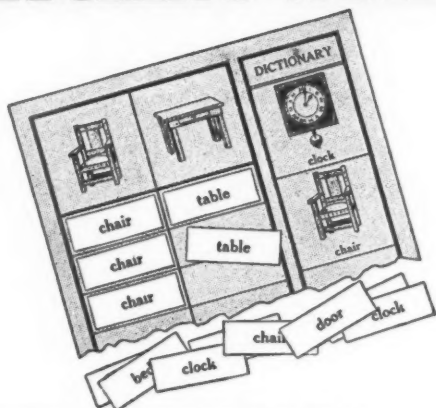
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MATCHING WORDS AND PICTURES



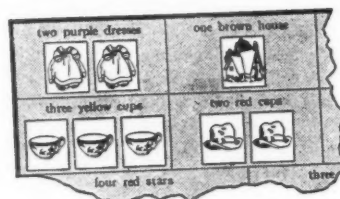
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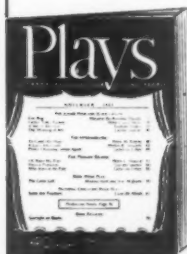
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From the editor's desk

Thoughts for Thanksgiving . . .
about Pilgrims and Puritans and
witch trials and bans.

DURING the days of mid-November much schoolroom discussion will center about the Pilgrims and Puritans who gave us our Thanksgiving traditions. The courage, conscience, independence, and perseverance of these early settlers will be mentioned and held up as traits which modern young Americans should emulate. And all that is as it should be, for we have a right to be proud of our Pilgrim fathers and we rightly admire their many fine qualities.

However, when class has been dismissed and the teacher is alone with her thoughts she may wonder whether we really should want to hold up the Puritans as patterns of perfection and take for our own all the Puritan traits in one lump, like a multi-vitamin pill or a four-way cold tablet. "The Puritans came to America so they could worship as they please and make everyone else do likewise," someone once said. The teacher may decide that Puritan intolerance might better have been buried at sea just off the rock-bound coast than to have overlived into the twentieth century like one of Swift's immortal Struldbrugs.

Twentieth-Century intolerance has long been exemplified in Boston's Watch and Ward Society, which has become something of an unfunny joke. However, the joke becomes still less funny when the territory covered by censorship spreads until a useful educational publication such as *Building America* is banned in California and a journal of opinion such as the *Nation* is banned in New York City, Newark and Trenton, New Jersey, Newhall, California, and Massachusetts. Banning of the *Nation* includes teachers' colleges as well as secondary schools. In New York the banning took place in a secret session. We who are doing nothing to combat the rising tide of censorship can be thankful to those who are: in-

dividuals such as Eleanor Roosevelt, Archibald MacLeish, William Rose Benet, Henry Seidel Canby, and many others; organizations such as The Teachers Union of New York, the New York Teachers Guild, the American Jewish Congress, the Northern Baptist Convention, the Episcopal League for Social Action, and others. All of these individuals and organizations are members of the Ad Hoc Committee to Lift the Ban on the *Nation*. We can also be thankful to the many national magazines such as the *Saturday Review*, the *New Yorker*, the *New Republic* and all of the others who have protested against censorship at every opportunity.

During a time when it may sometimes seem that the stool pigeon has replaced the eagle as our national bird, we can be thankful to such men as Howard Fast, who at this writing is under sentence of three months in jail because he refused to hand over to the House Committee on Un-American Activities the names of thousands of other Americans who had contributed money to the Joint Anti-Fascist Refugee Committee for its medical aid fund. (In the minds of some people, communist and anti-fascist seem to be synonymous.) And we can be thankful to the thousand faculty members of the University of Washington, only one of whom could be persuaded to bear witness against his colleagues when the state's Little Un-American Activities Committee was testing them for purity of thought.

In Los Angeles County the loyalty check now competes with the smog for the title of most obnoxious local bane. We can be thankful to the County employees who have had the courage to forfeit their jobs rather than sign the loyalty check. When we realize that these loyalty checks are not only virulent but contagious, we especially

(Continued on page 48)

talking shop

Calling All Contributors!

Have you sent in your manuscript yet for our prize contest? Remember that we are giving prizes of \$25.00 each for the best juvenile story, juvenile play, and professional article which we publish during this school year. And we are giving \$10.00 prizes for the best of everything else, such as classroom anecdotes, poetry, lesson plans, construction projects, helpful hints, etc. We also will publish good poetry by children, for which no prize is given and no payment made. All manuscripts will receive careful consideration, and will be returned if a stamped return envelope is enclosed. You don't have to be a professional writer to compete in our contest—just a teacher with some good ideas.

And don't forget that if your class craves correspondence with some other class in another school, we can help you. Send us a letter, with all the necessary information. We'll see that the letter is published in our exchange column, where it will come to the attention of other teachers.

Radio News

The Columbia School of the Air has been discontinued in favor of a program designed for all-family listening.

The University of Louisville, in collaboration with NBC, now produces a "college by radio" series

which combines radio broadcasts and correspondence courses. College credits may be earned by listeners studying at home. NBC is looking for other universities ready to "hook on" to the experiment.



About a Radio Broadcast for Teachers

It is unfortunate that we can't use talking pictures in JUNIOR ARTS & ACTIVITIES, for the voice of one of the girls above is more familiar than her face. Maybe you have already recognized the picture as that of Eve Arden. The little girl is one of her adopted daughters.

And why, you ask, is a movie and radio star appearing in a teachers

(Continued on page 44)

The National Magazine for the Elementary Teacher of Today

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1948

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Pilgrims and Puritans

by Rosemary and Stephen Vincent Benet

From *A Book of Americans*,

published by Rinehart & Company, Inc.

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The Pilgrims and the Puritans
Were English to the bone
But didn't like the English Church
And wished to have their own
And so at last they sailed away
To settle Massachusetts Bay.

And there they found New England
rocks

And Indians with bows on
But didn't mind them half as much
(Though they were nearly frozen)
As being harried, mocked and
spurned in
Old England for the faith they
burned in.

The stony fields, the cruel sea
They met with resolution
And so developed, finally,
An iron constitution
And, as a punishment for sinners,
Invented boiled New England din-
ners.

They worked and traded, fished and
farmed
And made New England mighty
On codfish, conscience, self-respect
And smuggled aqua-vitae.
They hated fun. They hated fools.
They liked plain manners and good
schools.

They fought and suffered, starved
and died
For their own way of thinking
But people who had different views
They popped, as quick as winking,
Within the roomy local jail
Or whipped through town at the
cart's rail.

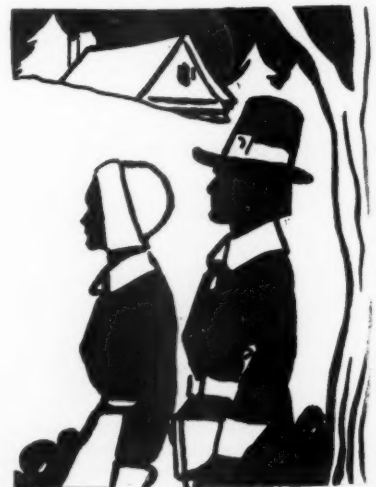
They didn't care for Quakers but
They loathed gay cavaliers
And what they thought of clowns and
plays
Would simply burn your ears
While merry tunes and Christmas
revels
They deemed contraptions of the
Devil's.

But Sunday was a gala day
When in their best attire,
They'd listen, with rejoicing hearts,
To sermons on Hell Fire,
Demons I've Met, Grim Satan's Prey.
And other topics just as gay.

And so they lived and so they died.
A stern but hardy people,
And so their memory goes on
In school house, green and steeple,
In elms and turkeys and Thanks-
giving
And much that still is very living.

For, every time we think, "Aha!
I'm better than Bill Jinks,
So he must do just as I say
No matter what he thinks
Or else I'm going to whack him
hard!"
The Puritan's in our backyard.

But, when we face a bitter task
With resolute defiance,
And cope with it, and never ask
To fight with less than giants
And win or lose, but seldom yell
—Why, that's the Puritan, as well.





November is a month when we think of turkeys, corn stalks, and pumpkins. Put them together and you have curtain decorations.

Look at the photographs to give you and the children ideas on how to draw turkeys. Practice drawing turkeys before you finally draw them on brown construction paper.

Cut slits to represent the wings and feathers after you have cut the turkeys out of brown construction paper. Cut out a red turkey the size of the other turkeys and paste it on the back of each turkey. Where you cut the slits in the brown paper, the red will show through. Make turkeys different sizes.

Cut pumpkins out of yellow and orange paper; or cut a yellow pumpkin, put slits in it, and paste an orange pumpkin behind it. Give the pumpkin a green stem if you wish.

You might want to cut some ears of corn out of yellow paper. Cut slits in them and paste on brown paper cut the same size as the ears of corn.

Cut the cornstalks out of brown paper. Now cut slits in them. Cut a yellow cornstalk just a little bit larger than the brown one. Paste the yellow cornstalk behind the brown one.

Make as many turkeys, pumpkins, and cornstalks as you need.

For the ground, use brown construction paper. In the cornfield, outline the ground with yellow paper. With curtains that just have the turkeys on, cut slits in the brown paper. Have red or green paper show through the slits. You can do the same thing for the ground background for the turkeys.

When you cut the slits cut some of the paper away; otherwise the paper in the background will not show up.

Pin the decorations on the curtains.

Curtain decorations

Turkey scene

by Yvonne Altmann,
Kindergarten Director
Oshkosh, Wisconsin



Thanksgiving tableaux

by Edith F. Miller



As a variation of the traditional Thanksgiving program featuring Pilgrims and Indians, my primary class decided to find out how other people have celebrated Thanksgiving and to present a program showing some of these customs. Although our country was the first to set aside a special day of Thanksgiving we found that people have always had feasts of thanks for blessings received. The earliest was the Feast of Tabernacles held by the Children of Israel after their safe arrival in the Land of Canaan. Our first tableau was planned to show the Children of Israel on the way to the temple where thanks were given before the feast.

The children wore Biblical costumes easily made from sheets and kimonos; squares of bright material were used for headdresses. Cords made of twisted cotton roving tied the headdresses and made girdles for the loose robes. A procession was formed diagonally across the stage, the children carrying pine branches, sheaves of grain, and baskets of fruit. Before the curtains opened to show the tableau, one of the children read this explanation composed by the class:

"Every autumn people gather in the harvest from autumn field and vineyard. Then they are joyful and give thanks to God for the fruit and grain. Long ago, the Children of Israel wandered through the wilderness. When they reached the promised land of Canaan they built their homes and planted their crops. In the fall they had a rich harvest and they were thankful. So, when the

harvest was gathered, they kept a solemn feast unto the Lord. The feast lasted seven days. Everyone rejoiced in the feast of Thanksgiving."

It was hard to decide which festival to depict next among the many held in other countries. After discussion and informal dramatization, we finally decided to show a tableau of a Hungarian folk festival. This also showed a procession, but in contrast to the first, was a joyous one. Two boys dressed in Hungarian peasant costumes, carried a pole decorated with grapes. They were preceded by Gypsies with castanets and tambourines and followed by peasant girls carrying baskets of grapes. The girls wore wreaths of flowers. The reader explained the tableau thus:

"In Hungary, a grape festival is held each year. When the grapes are all picked, the people have a procession. Gypsies lead the procession and play gay music. Next come two men carrying a pole decorated with grapes. Then follow the people who have gathered the grapes. After the procession a big celebration is held."

Our next tableau showed a group of Indians gathered around a campfire. Some were playing tom toms, some were dancing, others were smoking peace pipes. One Indian was offering some corn to the Great Spirit. The reader read this paragraph:

"In our country, long ago, many Indian tribes celebrated feasts of Thanksgiving, too. The happiest time of all was the Corn Festival. Corn was an important food for the Indians. When the corn was ripe they picked it and had a great feast. At

the festival they had a good time eating roast corn, dancing, shouting, and playing games. The old men sat around and smoked their peace pipes. They all worshipped the Great Spirit and gave thanks to Him for the corn."

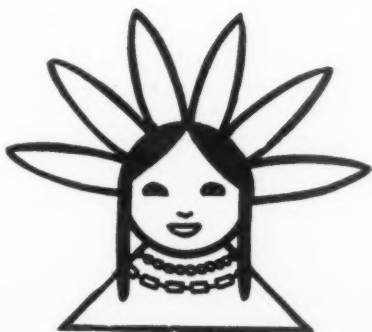
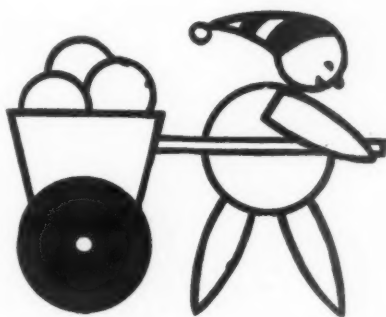
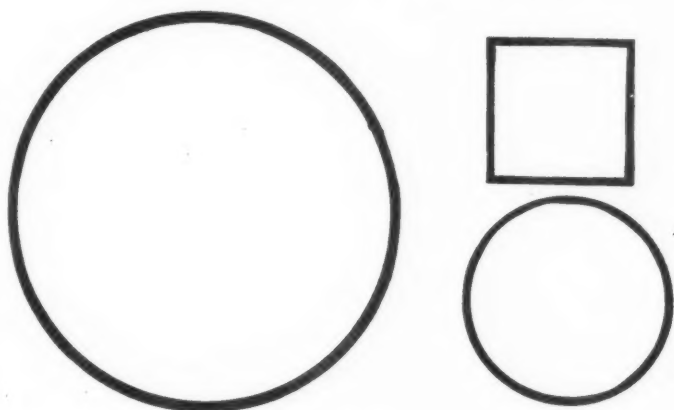
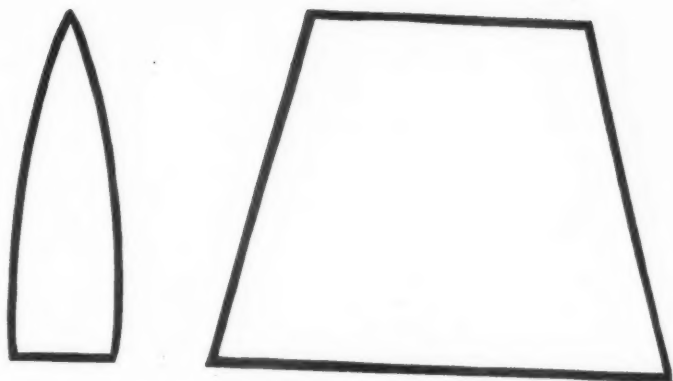
Our last tableau showed a group of Pilgrims in church, praying as Elder Brewster raised his hands in blessing. The following was read first:

"When the Pilgrims landed in this country it was wintertime. The first winter many of the Pilgrims died of cold and hunger. In the Spring friendly Indians came and taught the Pilgrims many useful things. One of the things the Pilgrims learned to do was to plant corn so they would have enough to eat during the second winter.

"When the crops were gathered in the fall, a big feast of Thanksgiving was held. At the feast they ate wild turkeys, corn, cranberries, pumpkins and many of the things we eat at our Thanksgiving dinners. Before the feast, the Pilgrims went to church to give thanks to God for His love and help."

Not only did the children gain in appreciation of the true meaning of Thanksgiving, but they had many opportunities to make plans and decisions within this unit. Although I brought in most of the factual material, the children organized the material and decided what facts should be portrayed by our tableaux. Most of the costumes and properties were made by children. The reader's parts were written by the class and used as reading exercises.

Pilgrim and Indian designs



One of the easiest ways of creating pleasing designs is through the use of simple shapes such as the five shown in outline form at the top of the picture on this page. The other five pictures suggest some ways in which these forms can be used to make appropriate designs for Thanksgiving. Children will enjoy inventing other designs to make out of these forms.

Permit the children to make tracings of these designs and then cut many duplicate shapes from colored construction or poster paper. Have the children start with a definite shape such as a rectangle or oblong. Then have them make several arrangements. Select the best and let them paste them down.

The classroom library

by

Velma McKay

How to classify
and arrange your room
library and how
to plan its efficient
administration
by student personnel.

In the October issue of JUNIOR ARTS AND ACTIVITIES we discussed the reasons why it is worth while to provide a classroom library as a supplement to the public and elementary school library. In cases where other library resources are inadequate or nonexistent, the classroom library becomes a necessity. In the same article we also discussed the selection of books for the classroom library and explained how to use the *Children's Catalog*, the most useful book selection aid.

Let's now assume that you have the books in your possession and that you have managed to beg, borrow, or construct from old orange crates a bookcase in which to house them. Your next problem is how to arrange the books on the shelves.

Probably in most classroom libraries we should find the books arranged alphabetically by author. In a small collection consisting of only twenty or thirty books, such an arrangement is quite practical. If all the books in the collection are fiction books, an author arrangement is the natural one.

However, most classroom libraries will contain some books which are nonfiction; many classroom libraries will be larger than twenty or thirty books; and there are other functions of the classroom library which will not be realized if the arrangement is merely alphabetical by author. One important function is the familiarizing of the child with typical library procedures and arrangements. And the typical library arrangement nonfiction is by subject instead of author. Most libraries use the Dewey decimal system for classifying books by subject.

"But I'm not a librarian!" you groan. "I don't know how librarians figure out which of those funny Dewey numbers to put on the backs of the books."

Classifying your library by the Dewey system is not difficult nor is it as complicated as you may think. In the first place, you will have a very small proportion of nonfiction books which are the only ones that need to be classified. The fiction books all will be put together, arranged alphabetically by the author's last name.

The biographies, also, will be placed together. They should be marked *B* (or 92) and arranged alphabetically by the last name of the person about whom the biography is written (not the author). It is a good idea to put the first letter (or the first and second letter) of the biographee's last name on the spine of the book. A biography of Edison, for instance, would be marked:

B	or B	or 92	or 92
E	Ed	E	Ed

Now that the fiction and biographies are taken care of, you don't have many books left to be classified, do you? And for those which are left, we shall soon see that the work of classification has already been done for you—and by an expert.

Here is where the *Children's Catalog* comes into the picture again. You will find that the Dewey classification number is given for any book which is listed in the *Children's Catalog*. All you need do is look it up and copy it. If you have several books which fall into the same classification, they will be arranged alphabetically under that classification. For instance, two hygiene books, by Smith and Jones respectively, might be marked:

613	or 613	613	or 613
Sm	S	Jo	J

Of course any books which are listed in the *Children's Catalog Supplement*, as well as in the *Children's Catalog*, will also be classified. So will the books which are listed in the *Book-list*, another valuable book selection tool, published twice a month by the American Library Association.

Nora Beust's *Basic Book Collection for Elementary Grades* is another excellent list which supplies Dewey numbers. It is a revised edition of the *Graded List of Books for Children*, which has long been used as a buying list for elementary school libraries.

You and your class together may enjoy doing your own classifying. The books in your classroom collection will probably fall into one of the Dewey classifications shown in the table on the next page.

All books except those contributed by pupils for temporary use may be marked on the spine with the Dewey classification number. Perhaps you

000 GENERAL WORKS	591.5	Animals—habits and behavior.	655	Printing.
030 Encyclopedias.			659.1	Advertising.
100 PHILOSOPHY	592	Invertebrates.	665.5	Petroleum.
170 Ethics and conduct.	595.7	Insects.	666.1	Glass.
	595.78	Butterflies, Moths.	669.1	Iron and steel.
200 RELIGION	597	Fishes.	670	Manufactures.
220 Bible and bible stories.	597.8	Frogs.	671	Metal work.
	598.1	Reptiles.	676	Paper.
292 Greek and Roman mythology.	598.2	Birds.	677	Textiles.
	600	USEFUL ARTS	678	Rubber.
300 SOCIAL SCIENCES	608	Inventions.	680	Handicraft.
321.8 Democracy.	610	Medicine.	694	Carpentry.
330 Economics.	610.73	Nurses and nursing.	700 FINE ARTS	
332.4 Money.			709	History of art.
333 Land. Natural resources.	612	Physiology; sex instruction.	720	Architecture.
			730	Sculpture.
352.2 Police.	613	Hygiene.	738	Pottery.
353 United States and state government.	614.841	Fire prevention.	740	Drawing; decoration.
	621	Mechanical engineering.	750	Painting.
370 Education.			760	Engraving.
371.42 Vocational guidance.	621.334	Radio.	770	Photography.
	621.385	Telephone.	780	Music.
380 Commerce.	622	Mining engineering.	790	Amusements.
383 Postal service.			800 LITERATURE	
385 Railroads.	624	Bridges.	808.8	Collections.
387 Ocean and air transport.	625	Railroads.	810.9	History of American literature.
	625.4	Subways.		
391 Costume.	627	Dams.	811	American Poetry.
394.26 Holidays.	628.9	Lighting.	812	American drama.
395 Etiquet.	629.13	Aeronautics.	812.08	Play collections.
398 Folklore, fairy tales, legends.	629.2	Automobiles.	822.3	Shakespeare.
	630	Agriculture.	900 HISTORY	
400 LANGUAGE	626	Domestic animals; pets.	909	World history.
423 Dictionaries.			910-919	Description and travel; geography.
500 GENERAL SCIENCE	636.1	Horses.	912	Atlases.
511 Arithmetic.	636.7	Dogs.	914	Europe.
520 Astronomy.	610	Home economics.	915	Asia.
537 Electricity.	641.5	Cookery. Cook books.	916	Africa.
551 Physical geology.			917	North America.
551.5 Climate and weather.	646	Clothing.	917.1	Canada.
	646.7	Beauty culture.	917.2	Mexico.
570 Biology.	649.55	Amusements such as dolls and toys.	917.3	United States.
580 Botany.				
590 Zoology.	651	Office economy.		

will be able to borrow the electric pencil from your school library. If so, you can mark the spines of your books with fine, professional-looking numbers. If an electric pencil is not available, you can use India ink. Books on which you do not want to put permanent markings may be marked with a small paper label, bearing the classification number, attached by means of Scotch tape.

Children who learn the logic of the Dewey classification numbers, who become expert at selecting their own books from the proper classification and replacing books correctly on the shelves, will not have feelings of inadequacy and frustration when they visit the children's room of their public library. And in later years, when research in the high school and perhaps the university library will be

an important part of their education, they will be much better equipped to conduct such research.

We hope that no teacher will be frightened away from the classroom library because she dreads to cope with the Dewey decimal system. It is far better to have a classroom library without benefit of classification than to have no classroom library at all. In the primary grades there is little need for a classification system because most of the books are of the type which, in the children's room of the public library, would all be grouped together under the probable heading of *E* (for Easy Books). However you will find that the books read by middle- and upper-graders are arranged according to the Dewey decimal system in the children's rooms of most public libraries.

To the teacher who never has had a classroom library, its organization and administration may appear to be a time-consuming task. As a matter of fact very little of the teacher's time need be devoted to the library after its inception. And the work which she does in selecting books is not a task for anyone who enjoys reading good books.

As soon as the library is off to a good start, the teacher can turn it over to her pupils. The position of librarian is usually the most coveted of all the schoolroom duties. It is an especially suitable job for the superior child, as it provides him with extra work to keep him busy when his other work is finished, gives him a sense of responsibility, and makes him feel that his attendance at school is really necessary even though some of the work is too easy for him. If your young librarian is an avid reader (and he probably is), both librarian and pupils will profit from the reading guidance which he is able to give. Though it can seldom be said that a professional librarian has ever read all of the books over which she presides, your pupil librarian soon will have consumed his entire stock and be in a position to tell prospective readers exactly what to expect. Your librarian should sit near his base of operations—the library corner.

A library committee should be appointed to assist the librarian. The chairman of the committee should be trained by the librarian in the techniques of charging and discharging books and should know everything he needs to know in order to take the place of the librarian in case of the latter's absence. All members of the committee are responsible for seeing that the book collection is neatly lined up, correctly arranged, and dusted.

Kiser. <i>Rainbow for Me.</i>		
10-27-48	Marilyn Norton	

(Continued on page 45)

Autumnal observations

by

Olga M. Olynyk

Your pupils must combine actual observations with textbook or encyclopedia research in order to answer these questions.

MAIN PROBLEM: How Do the Activities of Living Things Change With the Approach of Fall Weather?

Sub-Problem 1:

What Changes Occur in Trees With the Approach of Fall Weather?

1. On your way to school notice the trees. Are they as colorful in winter as they are in other seasons.
2. Is there color in the winter dress of trees?
3. Notice the stems and trunks of trees closely. What colors are displayed in clumps of willows, in poplars, spruce, pin cherries, etc.?
4. What are trees doing in winter?
5. Every living thing on earth requires food. How do trees obtain food during the winter?
6. Where do trees store food?
7. What part of trees manufacture food?
8. When is food manufactured in trees?
9. Each part of the tree has special work to do. When is the special work of the leaves completed?
10. When do leaves begin to change color?
11. Are the trees in the fall season as colorful as they are in the winter?
12. Why do leaves change color?
13. How do some trees prepare to shed their leaves?
14. When are leaves shed?

15. What causes the leaves to fall?
16. What are trees which lose their leaves called?
17. What changes occur in trees with the approach of fall?

Sub-Problem 2:

How Do the Activities of Animals Change With the Approach of Fall Weather?

1. With the approach of fall weather why do the activities of animals change?
2. Some animals hide away and sleep all winter. What do we call such animals?
3. What preparations must animals who sleep all winter make before winter comes?
4. How does a bear spend the winter months?
5. When does the bear go to its winter home?
6. Read and recall your observations of the activities of gophers, squirrels, and chipmunks during the summer season.
7. How do the activities of these above named animals change with the approach of fall weather?
8. Which of the three animals listed in Question 6 sleeps all winter?
9. What happens to the other two animals during the cold winter?
10. How do the activities of animals who are active during the winter change with the approach of fall weather?
11. Name two animals that are active during the winter.
12. Do active animals store food for winter use?
13. How do the activities of mice change with the approach of fall?
14. How do the activities of frogs and toads change with the approach of fall weather?
15. How do the activities of snakes change with the approach of fall weather?
16. How do the activities of insects change with the approach of fall weather?
17. How do the activities of caterpillars change with the approach of fall weather?
18. Name one insect that flies south in the fall just as birds do.

Sub-Problem 3:

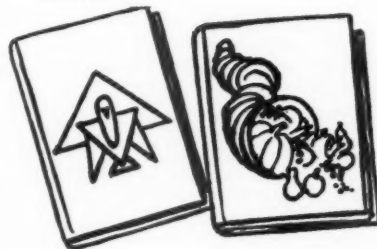
How Do the Activities of Birds Change With the Approach of Fall Weather?

1. Look about in gardens and fields for the birds that are common in your district. Are you able to see many birds?
2. Name some birds that can be seen.
3. Find pictures of the birds you can see, mount them, and hang them in your classroom.
4. In your observations what did you learn about the eating habits of these birds?

(Continued on page 42)

Thanksgiving Designs

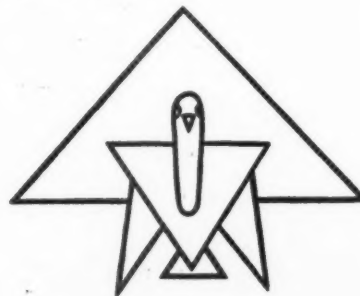
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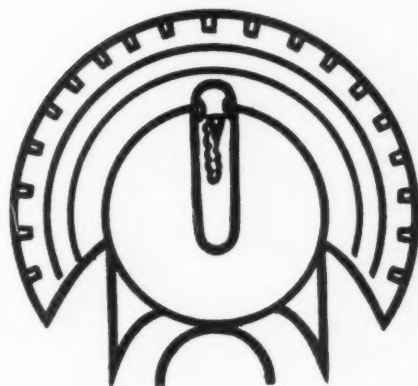
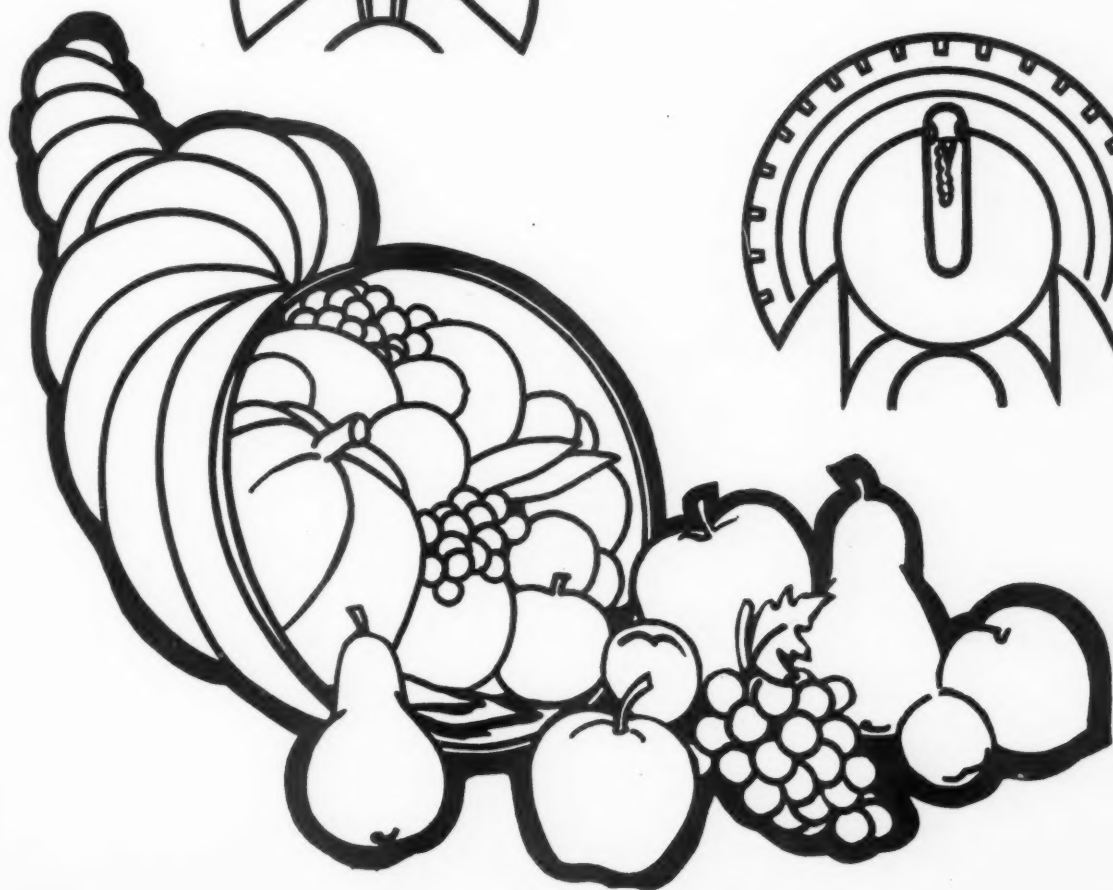
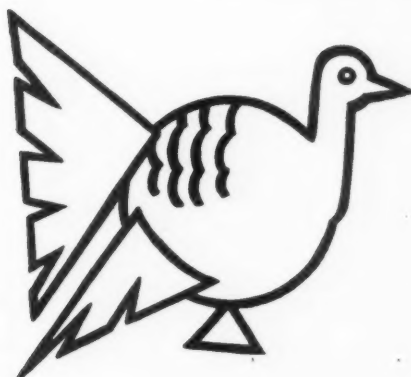
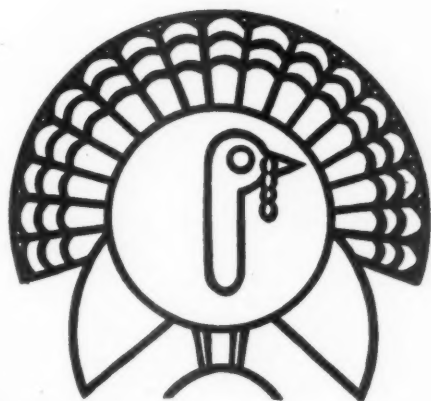
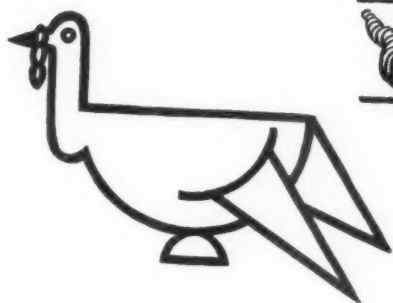


Many artistic designs can be derived from these patterns to decorate your classroom for the coming Thanksgiving holidays.

We suggest making a colorful Horn of Plenty border in a host of rich autumn colors.

Five fantastic turkeys are shown on the project, made from a series of circles, semi-circles, triangles, etc. See how many different borders you can make by using these simple shapes. With two colors, make borders that will harmonize. These would be attractive in cut-paper designs or felt pieces.





Lessons built around commemorative postage stamps

by Theodora Koch

One of the most effective means of disseminating information concerning American history, traditions, and institutions is the issuance of the commemorative postage stamp for use on letters at home and abroad.

During the year 1948 the United States Post Office has put out the following stamps:

Many more commemoratives are scheduled for issuance in the near future. All of the anniversaries celebrated are subjects worthy of classroom discussion.

A review of the list below will reveal to the alert teacher that a wealth of material for classroom use will be made available by utilizing the sub-

ject of each commemorative stamp as the nucleus for a lesson or project.

Let us examine the possibilities of the Francis Scott Key stamp.

With a class of young children the history or story hour may be used to tell the story of Francis Scott Key and the writing of "The Star Spangled Banner." A brief review of the War of 1812 may be given as background. Against this may be told the tale of how Francis Scott Key, a young American lawyer, visited an English warship under a flag of truce as it lay in the harbor of Baltimore in the year 1814, in order that he might attempt to obtain the release of an American doctor who had been captured by the British and was being held prisoner. While Key was aboard the British vessel the English bombarded Fort McHenry and Key was forced to spend the night on the ship. During the long hours of his detention he watched the progress of the attack and was delighted, when dawn broke, to see that the American flag still flew over the fort. (The flag seen by Key was made by Mrs. Mary Pickersgill and is still in existence.) While still on shipboard Key wrote the first verse of "The Star Spangled Banner," adapting it to the melody of an old English drinking song entitled "To Anacreon in Heaven." Upon his return to Baltimore he wrote the remaining verses. On September 21, 1814, his song was published in the *Baltimore American* and it immedi-

(Continued on page 45)

DATE	OCCASION	PLACE OF ISSUE
January 4	George Washington Carver	Tuskegee Institute, Ala.
January 24	California Gold Centennial	Coloma, Calif.
April 7	Mississippi	Natchez, Miss.
May 28	Four Chaplains (Sinking of the Dorchester)	Washington, D.C.
May 29	Wisconsin Centennial	Madison, Wis.
June 24	Swedish Pioneer Centennial	Chicago, Ill.
July 19	Progress of Women	Seneca Falls, N.Y.
July 31	William Allen White	Emporia, Kansas
July 31	New York City 50th Anniversary	New York City
August 2	U. S.-Canada Friendship	Niagara Falls, N.Y.
August 9	Francis Scott Key	Frederick, Md.
August 14	Oregon Centennial	Oregon City, Oregon
August 25	Harlan Fiske Stone	Chesterfield, N.H.
August 30	Palomar Mountain Observatory	Palomar Mountain, Calif.
September 7	Clara Barton	Oxford, Mass.
September 14	Poultry Industry	New Haven, Conn.
September 21	Gold Star Mothers	Washington, D.C.
September 22	Fort Kearny	Minden, Neb.
October 4	Volunteer Firemen	Dover, Del.
October 15	Indian Centennial	Muskogee, Okla.
October 27	Rough Riders	Prescott, Ariz.
November 4	Will Rogers	Claremore, Okla.
November 5	Fort Bliss	El Paso, Texas
November 9	Moina Mitchell	Athens, Ga.
November 15	Juliette Low	Savannah, Ga.
November 19	Gettysburg Address	Gettysburg, Pa.
November 20	American Turners	Cincinnati, Ohio

Cabin in the Rockies

A Play

for Middle and Upper Grades

by Jessie Forster

Characters:

MAE HARRIS:—left in charge of the cabin for a day while Mr. and Mrs. Harris drive twelve miles for supplies. She is thirteen.

FRANK HARRIS — Mae's younger brother.

HELEN BEATTIE—Mae's chum who rode over on horseback for the day.

NANCY HARRIS—Mae's little sister, about six years old.

SQUAW—who calls at the cabin.

SGT. REYNOLDS of The North-West Mounted Police (Known to the Indians as the "Red Coats") makes his routine call.

TIME: Saturday evening in the late Fall, 1885. LOCATION: Foothills of the Rockies. SCENE: The kitchen of the Harris cabin. Mae is removing the colored cloth from the table preparatory to getting supper. Frank is filling the wood-box behind the stove. Helen is holding little Nancy on her knee. Just as Frank has gone out for another armful of wood and Mae is shaking out the white tablecloth, there is a sound outside. Helen and Mae look at each other with one question in their eyes.

MAE: I'm so glad you rode over to stay with us today, Helen.

HELEN (Still holding Nancy, walks to window and flattening herself against the wall, gently lifts the corner of the heavy curtain that serves as a blind and looks out. She draws back quickly, holding Nancy more closely to her in fear): I think it was an INDIAN . . . peeking in

the window! OH-hh . . . MAE! I THINK IT WAS!

MAE (Trying to hide her growing concern, smooths the white cloth on the table): It's only Frank . . . at his tricks. Father and Mother will be home soon . . . (A knock at the door. Mae grips the table for support. Helen crouches back in her chair clasping Nancy tightly to her. Mae walks with courage to the door saying over her shoulder): It's FRANK . . . I know. (Opens door. Squaw stands there.)

Enter Squaw.

SQUAW (Shoves way into room, makes grunting sound, looks around, sees cloth on table): Um want . . . FLOUR!

MAE (Nervously): We . . . haven't any flour . . .

SQUAW (Taking a step forward looking straight at Mae): UGH . . . FLOUR!

MAE (Backing up, never taking her eyes off the Squaw, reaches shelf, takes down a tin nearly empty—shakes tin to show Squaw it is empty.)

SQUAW (Grins with satisfaction, nods): Flour. (Mae empties the bit of flour in a piece of paper, folds it up. As she is doing this the Squaw looks around, seems satisfied children are alone. Grows bolder, takes flour): Ugh . . . TEA!

MAE (Frightened): But . . . but . . . we have only enough tea for supper . . .

SQUAW (Brings hand out of folds

of dress slowly—holds up fish. Mae makes a grimace and backs up. Squaw follows, shaking fish in front of Mae's face): UM want . . . TEA!

MAE: TAKE your fish.

SQUAW (Scowling): TEA!

Enter Frank with wood.

FRANK (Nervous on seeing Squaw, drops some wood): Fa . . . Father . . . FATHER is . . .

SQUAW (Face black and threatening, steps nearer Mae and slips hand down into folds of skirt, slowly draws it out again as she takes a quick step forward): UM WANT . . . TEA!

MAE (Thoroughly frightened): I'll give . . . you . . . all the tea . . . we have . . . (Mae empties the little tin on a paper, Squaw watching door for return of parents and watching every move of children. Mae hands parcel of tea to Squaw.)

SQUAW (Takes tea from Mae): UGH . . . T-E-A! (Satisfied, gloating.)

MAE (Anger and fear make her defiant): YOU took ALL our tea!

SQUAW (Insolent tone and manner): White man get . . . MORE . . . tea. (Squaw takes a searching look around the room. Outside, the Indians waiting give a muffled call. Squaw stands motionless. The children scarcely breathe. There is stillness, danger, fear in that room. Then the Squaw turns and shuffles out.)

Exit Squaw.

MAE (Hurriedly slips bolt into door): OH-hh-h. (Runs lightly to
(Continued on next page)

window and slips hand in behind heavy curtain to check if window is locked, smooths curtain, looks at four children): It's . . . locked. (Children are very still. Mae shivers. There comes the sound of galloping.)

FRANK (Bravely): THERE . . . They're riding away!

HELEN (Standing up, still holding Nancy's hand): But . . . THAT sound's coming NEARER. (All listening.) It IS . . .

MAE (Interrupting): SH - hh, SH-H-hh, Helen! Remember, Nancy.

FRANK (Drawing Mae away from Nancy and Helen): They ARE coming back, Mae! (Turns smartly to Helen): Sit over behind the table . . . Show Nancy some pictures . . .

(A knock at the door. The four children look at each other. No one moves. Again the knock . . . this time more commanding. Frank looks at Mae then manfully walks to door, draws the bolt slowly, and opens the door. A North-West Mounted Policeman stands there.)

Enter North-West Mounted Policeman.

SGT. REYNOLDS (Stepping into the room with a cheerful grin): All well, here? Where are your parents?

FRANK: In town . . . You came just in time . . . SIR.

MAE: Oh . . . Sgt. Reynolds . . . (Puts her hand up to her trembling mouth.)

SGT. REYNOLDS (Looks slowly around the room . . . at Helen holding Nancy . . . he feels the terrible stillness and the fear): SAY . . . What's wrong here?

FRANK: The Indians . . . they just left. Mae's still scared! (Nods to Mae.)

SGT. REYNOLDS (Thinking the children are imagining things): INDIANS? Why . . . (Laughs to reassure them): I rode up a moment ago, and I didn't see any Indians!

MAE (With poise): There WERE Indians, Sgt. Reynolds. (Looks full in his eyes.) We thought they were coming back when we heard you galloping up.

SGT. REYNOLDS (Realizing the full danger): You . . . You poor . . . kids. They . . .? Look, Mae. They didn't threaten you? (Pause.) Did they?

FRANK (Seeing Mae could not speak at the moment, answers for her): Not really, I guess. Except with an old fish.

SGT. REYNOLDS (Turns to Mae—serious tone): Did they threaten you, Mae?

MAE: I . . . don't . . . KNOW. When I wouldn't get the tea that Squaw had a nasty look on her face and she slipped her hand down into the folds of her skirt . . . I didn't like that look, Sgt. Reynolds. She KNEW we were alone. I saw her looking around and sizing us up and nodding.

FRANK (Excited): I tried to pretend Father was in the stable. I—I couldn't get the words out.

SGT. REYNOLDS: I'm sorry about this. If I'd been five minutes earlier . . . Well. It's all over now and you forget about the whole thing! (Walks around to Helen and Nancy) I'm the one to worry about the Indians and you can depend on that. I'll look after you! (Reaches out his arms to Nancy): You're getting prettier every time I come here. Where's that big smile of yours? Bigger! (Tickles her cheek): Now! THAT'S better. Always smile until the dimple shows!

NANCY (Looking up and smiling at the Sgt.): What's a dimple?

SGT. REYNOLDS (Smiling): You ask the girls. They can explain dimples much better than I can! (Puts Nancy down, patting her head as he turns to Mae): Your folks are in town?

MAE: Yes. They had to go in for supplies. We were almost out of everything and besides—Aunt Margaret is sending us a box of apples from the East!

SGT. REYNOLDS: Apples, eh? Pretty nice! Well, Mae, to you goes the honor of signing the Patrol Sheet . . . (Takes folded papers from pocket and smooths them out on the table pointing to a line): Right here . . . since you are the oldest at home.

MAE (Looking up questioningly): Is it all right for me to sign?

SGT. REYNOLDS (Smiling kindly): It is right, Mae. I am the Law. Remember our motto: "Maintain the Right." If it were not right I would not ask you to sign. Your name on my Patrol Sheet proves that I called here on this date in the name of the

Law and—(Looks gently at children and adds humbly): and found all well.

MAE (Bending over papers on table, signs): I didn't mean I doubted you. It's just that I never signed before. We do count on you so, Sgt. Reynolds. I know now why Mother gets a lump in her throat when she sees you riding up. You are . . . PROTECTION.

SGT. REYNOLDS (Picks up Patrol Sheet, folds it, places it in breast pocket): Now, I must be on my way. (Walks to door, opens it—listening, looks back smiling): I hear the
(Continued on page 42)

Pilgrim Pictures

FACING:

The pictures clearly show the plain costumes of the Pilgrim boy and girl. Trace each picture. Then color your tracings and cut them out. Be sure to cut carefully around the hands.

To have the children going to church, paste them on a sheet of paper, draw in a background as in the first picture below, and slip Bibles in their hands. Paste the hat on the boy's head. To have them in a Thanksgiving dinner poster, draw a large fireplace on a sheet of paper, and paste the children in front. Slip the bowl in the girl's hands and the wood in the boy's, as in the second picture below.



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using films and records

RKO Enters 16mm Audio-Visual Field

Entrance of RKO Radio Pictures 16mm Division into the Audio-Visual Education Field and the establishing of a 16mm Educational Division was announced by Mr. Harry J. Michelson, President of RKO-Pathé, Inc. and Short Subjects Sales Manager for RKO Radio Pictures, Inc.

More than 150 films are being made available at this time. Approximately fifty of the films are two reels in length and deal with many aspects of American life and the American way of life. The subject matter of these films goes outside the physical limits of the United States and presents information which has a direct relationship to each citizen of the United States. Approximately 100 of the subjects are one reel in length and range through the entire sphere of sports and recreational activities. All of the films have been carefully selected from a library numbering many hundreds of films and have been checked for their educational value and their ability to integrate with subjects in the present day curriculum. These films are suitable for both classroom and auditorium use and are especially suitable for the higher elementary, junior high, high and college grade levels. They are being released in the belief that their use will enlarge the boundaries of

experience on the part of the students and supply the instructor with a vast new source of teaching material.

Subjects now being made available for the Audio-Visual Education Field will be available only on a three year licensing basis (with a liberal three year license extension policy) directly from RKO Radio Pictures 16mm Educational Division or through authorized Visual Education Dealers. No rental bookings will be supplied by RKO. However, the films will be offered to educational film libraries, school systems and individual school units on a licensing basis and to Audio-Visual Aids Libraries, who will supply rental bookings. Schools wishing to rent these subjects can inquire from the film library usually supplying rental bookings. (See page 43 for information about free catalog.)

The Alaskan Frontier

Alaska—A Modern Frontier (One reel, sound, color or black-and-white; Collaborator: Thomas Frank Barton, Ph.D., Associate Professor of Geography, Indiana University) is another new Coronet Films offering. This film gives students an opportunity to travel through the wilderness for a first-hand view of Alaska. They'll see the thriving, modern community of Fairbanks. They'll take a trip with "the flyingest people in the world" to

visit gold miners, salmon fishermen, pioneer farmers of the Matanuska Valley, Eskimos on the coast of the Bering Sea . . . to see for themselves why Alaska is really a modern frontier. This film has been specially designed for social studies students from the intermediate through high grade levels.

Pan-American Films

A series of motion pictures on Mexico and Guatemala especially adapted for elementary and junior high school study have just been released by Simmel-Meservey, Inc., Beverly Hills, Calif. There are four titles in this series, as follows:

"Riches of Guatemala" (color and B&W) includes scenes on the cultivation of coffee, bananas, corn and pepper, cinchona for quinine, plants for rotenone—with a varied background of activity in markets, farms and forests.

"Guatemala Story" (color) presents people and industries, geography and customs, native Indians at work and at play, modern cities and buildings.

"Modern Mexico" (color and B&W) examines Mexico's cities, architectural achievements, people, transportation, housing, education, harbors and sports.

"Industries of Mexico" (color and B&W) presents modern Mexico, its agricultural processes and animals, industries and handicrafts.

This Pan-American series was produced by Evelyn Yerian.

A Film for Beginners

We Go to School (One reel, sound color or black-and-white; Collaborator: Frederick G. Neel, Head, Department of Education, Canterbury College) is the title of a new film released by Coronet Films. It helps children first entering school with the tremendous adjustment from the protective, comparatively unrestricted shelter of their homes. Only through the sound-motion picture is it possible for these youngsters fully to visualize the concept of the school community when they first become a part of it. This film teaches them what they can expect from school; what the school, in turn, expects from

(Continued on page 40)

I am a classroom film, a very good classroom film, I hope.

I could have been a textbook or one of the more traditional teaching aids, but I chose to be a film.

Since it has been proved that people get a considerable portion of their learning through the sense of sight, I felt certain that as a film I could perform a valuable service in helping teachers teach.

Noble thought, isn't it?

But to be of service is not nearly so easy as it sounds because, you see, I can only help those teachers who help themselves.

Know what I mean?

Well, let me tell you about last week, and then you'll understand.

Last week, in Podunk, I began my career—young, and enthusiastic, and hopeful. I began helping teachers teach—or trying to.

There were six teachers. A. B. C. D. E, and F.

Teacher A came to the office to see whether I was there.

I was.

"Good," she said to herself. "No lesson to plan for tomorrow. We'll just have a look at this film."

The next morning all of us, Teacher A, her class of boys and girls, and I, went to the projection room together.

The projector wasn't set up.

There was a long delay while one of the boys went to find the janitor to get it out of the vault.

Next came more wasted moments while the projector was set up, adjusted, and threaded.

The boys and girls were getting more and more impatient.

And I didn't blame them at all, for so was I.

At last all was ready.

"Now we'll see the movie, boys and girls," said Teacher A. "We'll have to hurry because the next class comes in at 10 o'clock."

I sighed sadly, thinking of all the wasted moments. But being a polite film, I hurried along properly as Teacher A expected.

With never a stop for a minute's discussion and never a moment for going back to see something again, I was finished in time for Teacher A to hurry her children out so the next group could come in.

I looked at the boys and girls sadly as they left, sorry that I couldn't have helped them more. Strange, I thought, Teacher A would never use a textbook with which she was unfamiliar! But I must be patient.

Books had been used for many years, while films were comparatively new in the field of education.

Then Teacher B discovered me.

"Look!" said Teacher B to her colleagues Teachers C and D, "There's a film on Switzerland here. Let's take all of our rooms to see it this afternoon."

"But we're not even studying Switzerland," remarked Teacher C.

"Oh, I'm sure it will show something that your children will need sometime," Teacher D suggested.

So it was that the boys and girls in all three rooms were told at 1:00 o'clock, "We're going to see a movie."

I listened to them coming jubilantly to the projection room. "We're going to see a movie!" they were saying to each other. "Wonder what it's about?" If I had been a bit more worldly-wise, I should have recognized the cry of the Saturday matinee crowd. But I only sighed again and thought, "Another period wasted!"

And the more I thought about it, the stranger it seemed. Teachers B, C, and D would never use a book that was not applicable to their children's interests and needs.

I wished that I could talk to them and tell them how much I needed their help.

There wasn't much point to being a film if I couldn't do what a film was supposed to do.

The next morning Teacher E came in. "Oh, fine," she said, "the film on Switzerland is in—just when we need it in our unit."

How happy I felt! Here was a teacher that I could really help teach.

We went into the empty projection room together.

Carefully my friend adjusted the projector and threaded me.

When the boys and girls came in, I was all ready for them.

Everything went very smoothly, and I was looking forward to the discussion that would come.

You can imagine my disappointment then, when Teacher E took me

(Continued on next page)

A classroom film speaks up

To tell you how
it can serve both you
and your pupils.

Marie McMahan
Assistant in Visual Aids
Battle Creek, Michigan.

Reprinted by
Courtesy of
Michigan Educational
Journal.

off and ran a second film on Switzerland and then a third.

So many things to look at!

So many things to remember!

By the end of the period the boys and girls must have been very much confused by all the things they had seen.

I'm sure I was.

I thought quite a while about Teacher E. She wasn't, I am sure, a teacher who would expect her children to assimilate everything about Switzerland from a geography book in one class period.

"Dear me!" I thought, "Why did I have to be a film? Why wasn't I just an ordinary textbook that everyone treats with respect?"

They say that "The Darkest hour comes just before the dawn." Well, I was feeling very gloomy by this time. My enthusiasm for being a classroom film was just about gone, and when one loses his enthusiasm, well—

Then came Teacher F.

"Hello," she said to me. "I must have a look at you."

So saying, she took me, her pencil and paper, and herself to the projection room.

Expertly she put me on the projector, expertly and carefully. I was her friend and needed to be treated kindly.

Happily I ran along.

"Umm-hum," she said. "That's a good point!" and wrote it down.

Or "The children have been wanting to know about that."

She made notes all the time I was running; she made me feel very important, very important indeed!

Then she borrowed my manual and made more notes.

After the bell, the boys and girls came in—serious, yet eager.

Teacher F was eager, too.

I knew that things were going to happen.

"We've been working very hard with our books and pictures," she said, "trying to learn all the things that we want to know about Switzerland. Some of you, I know, still have questions that haven't been answered. So today I have brought another helper, a film, which I think will clear up some of the points we

aren't sure about."

"Well," said John, "I've been reading a lot about mountains, but I still would like to know exactly what they look like."

"All right, I think the film will help you," said Teacher F. "Let's put your question on the board."

"What language do Swiss children speak?" asked Mary. "I couldn't find much about that in my book."

Down went Mary's question on the board. Other questions followed thick and fast. They, too, were put on the board.

"Now," said Teacher F at last. "We have been reading about Switzerland so much that I'm sure we are familiar with most of the terms used in the film, but do you think we'd better be certain before we look at it?"

Carefully teacher and children went over the vocabulary.

Then off went the classroom lights. On went the projector. I hoped that I was going to be able to answer the children's questions. Earnestly and intently they watched as I told my story. No Saturday matinee crowd this!

"I'd sure like to live in Switzerland," said Tommy when the lights were on again. "Just think of all the sliding and skiing I could do."

"Yes, but who'd want to live on goat's milk and cheese all the time?" put in Jane.

"Well, there must be a reason that the Swiss people live like that," suggested Teacher F.

"I know!" cried Sally.

And so the discussion began. One by one the children's questions were talked about and answered.

"I'd like to see that part again about making cheese. Could we, Miss F?" asked Jerry.

A number of other children had suggestions for parts that needed to be seen again.

So Teacher F put me back on the projector.

Now and then she stopped me or backed me up. Wondering what would happen next kept me active.

"Well," said John when I was finished, "I never realized that mountains looked like that. May I make a Swiss scene for the blackboard, Miss F?"

"About the cheese-making," put in Jerry, "—they make it in Wisconsin where my grandma lives, but I don't think they make it like that."

"Why don't you write and ask her?" suggested Miss F.

Oh, so many plans were made to do things and learn things!

I felt rather anxious at first, because I hadn't answered all the children's questions, but suddenly I knew that they were learning and going to learn many things they would never have known without my help.

And then, at last, I was happy because I was well on my way to becoming what I had set out to be—a good classroom film—thanks to Miss F and all the Miss F's of the future. A good classroom film!

Some of them would use me to introduce a unit, some to clarify certain phases of a unit, some to summarize a unit.

The Miss F's, too, would be clever about using my fellow films.

They would know that some of us are to help teach specific skills, some to give information, some to develop appreciations, some to start thinking along social and political lines.

But the Miss F's, because they know that *films, like people, are individuals with unique personalities*, would study each of us carefully in order that we might play the part in education for which we are intended.

Safety Town

FACING:

Here is a section of a model town—YOUR town. Use a replica of this idea to teach your children the primary rules of safety.

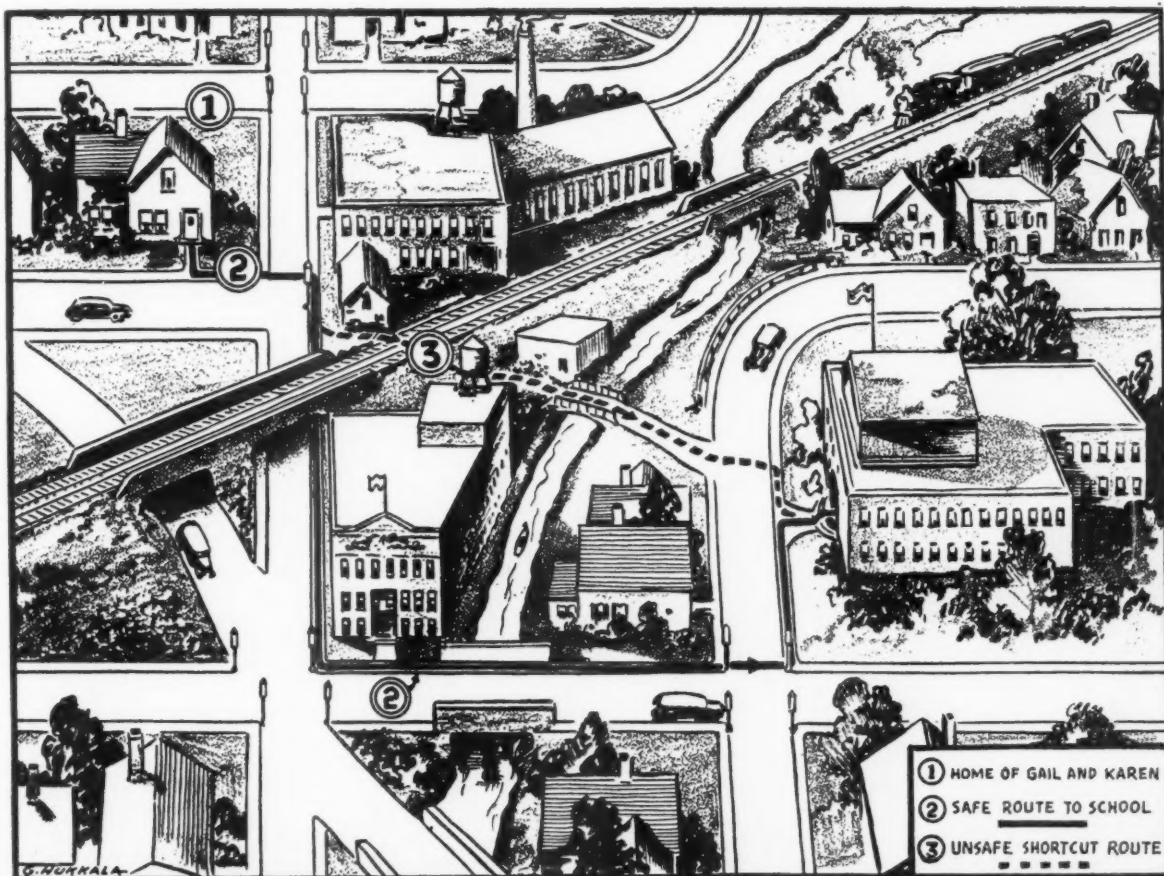
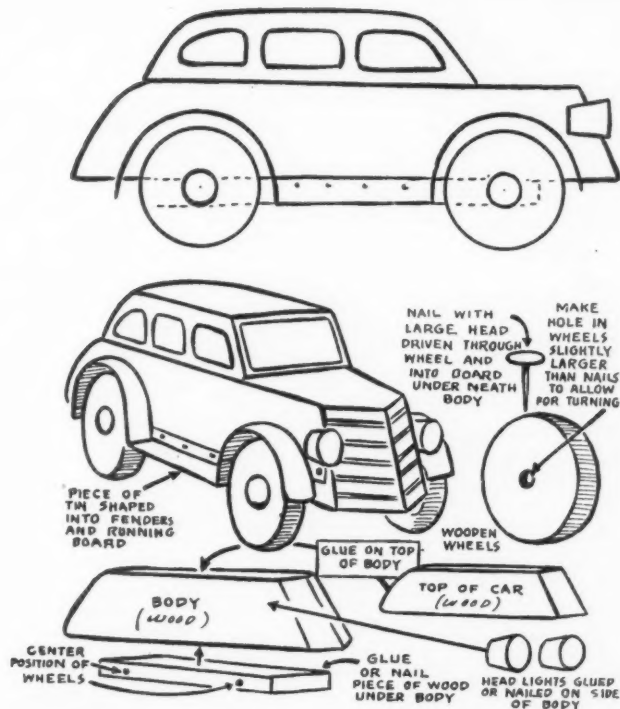
If you plan to have viaducts in your section, build the town on a very stiff piece of cardboard. The illustration shows how to cut out where the viaducts are to be. If you do not have any under passes, build the town directly on a table or floor.

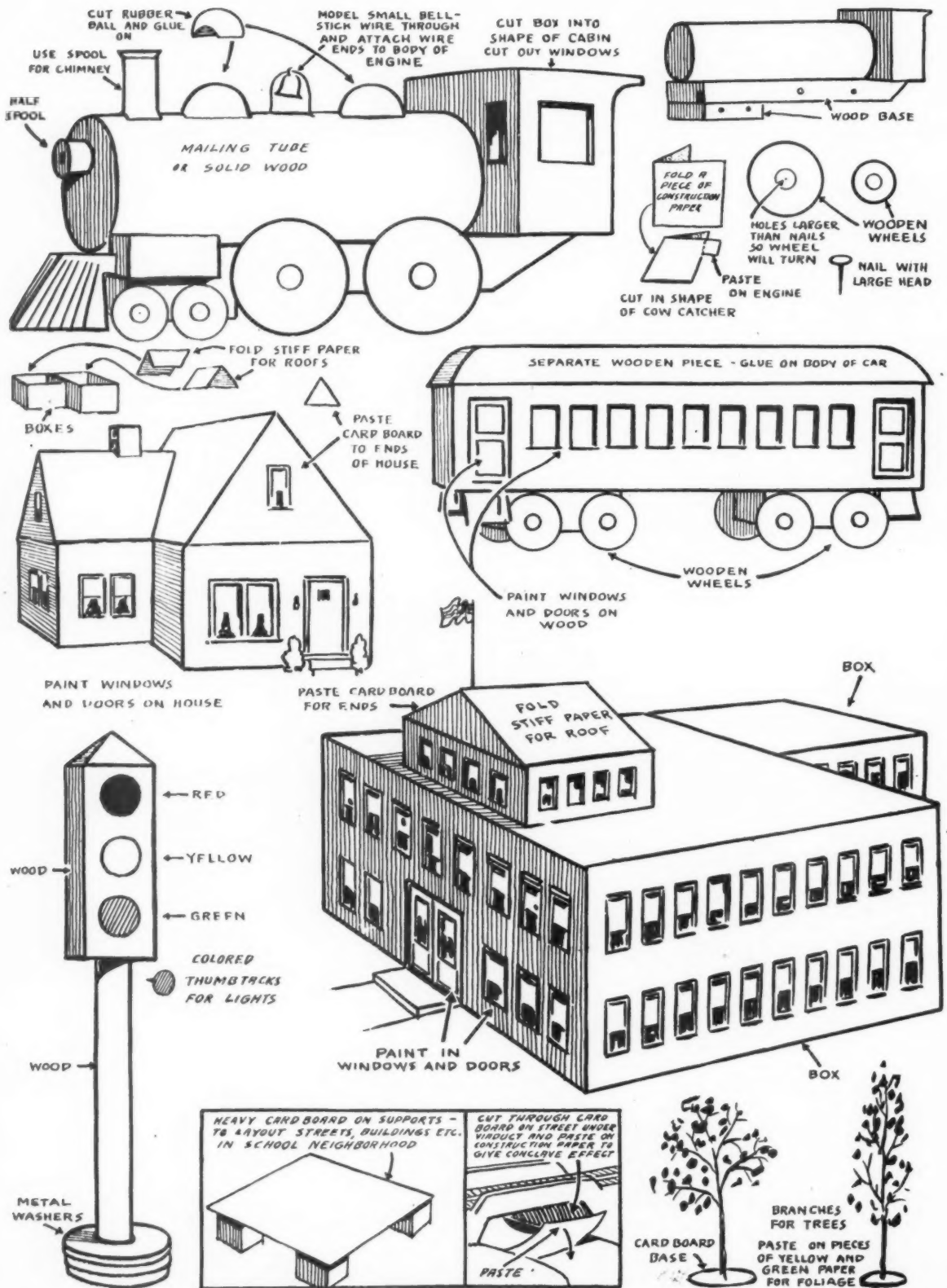
To make the model town have a meaning for each member of your class, erect "box" houses, according to directions, of EVERY child. Place the houses on their proper streets and, using a pointer, show each child the safe route and the unsafe, "short

cut" way to come to school. Demonstrate by means of the railroad and trains what will happen if Betty or Don cross the tracks at the wrong places. The same method can be applied to show what will happen if the children cross the street when the traffic light is red.

On the next page are complete directions and diagrams for making this model town. The ordinary materials used in its construction make building this project very simple. The houses are merely cardboard boxes. For the train and automobile, wood, rubber, spools, paper, and a nail or two are needed.

Do not forget to make the traffic light. That is most important. With its red, yellow, and green thumb-tack lights, this is one of the best means of illustrating traffic regulations to the children. As an additional safety lesson, you might have some of the older boys in the Safety Patrol visit your room and explain how the patrol works.





The gathering together of all the children in what is known as an Assembly where one group shares with the rest some class work which they have done because they thought it interesting, enriches the background of the daily program.

During the period of reading poetry use the poem by Susan Coolidge, *How The Leaves Came Down*. Use the English lesson for learning the parts by heart without thought of preparation for an audience. Seek related games, songs, or dances to use in the daily program. Then one day suggest acting out the poem for others in the form of a little play. Vote on those who will be chosen to take part. Dramatic development moves slowly so if the child forgets actual words, allow him to improvise provided the idea is retained. The play should be only a rapid dramatization of previous class work. Costumes may be made during the art period, being only a simple suggestion, as a crayoned cutout leaf fastened in the center of a band the child wears like a crown. The children are to paint a "word picture" of their joy in the beauty that autumn presents and their understanding of certain happenings.

Do not use a curtain. Drape a chair with brown material and choose a tall child to stand on the chair to be the Great Tree. He can wear a tall hat from which stream brown paper branches in the manner of a Maypole. These are held by a group of the children who bear branches of leaves. Three of the children wear leaf caps, red, yellow, and brown. They stand very still. Three children enter; two carry a basket between them, and the other a lunch basket which is deposited in one corner of the stage. They begin to rake up imaginary leaves which they put in the basket.

1st Child: I wonder what makes the leaves come down?

2nd Child: I guess the wind blows them off the tree.

3rd Child: I know a poem about the wind. We learned it in school.

(Recite a poem about the wind, as, "Who Has Seen the Wind," by Christina Rossetti, or, "Little Wind," by Kate Greenaway.)

1st Child: Look! The wind has come and is shaking the leaves!

For grade one

(The children around the Great Tree at the rear, begin to sway their branches of leaves slowly back and forth.)

2nd Child: Listen! It is making the Great Tree talk!

(The Great Tree explains that the leaves are his children and that he will tell them how the leaves come down, using the words of the poem. He notices the Yellow and Brown are getting sleepy and that it is time they were in bed.)

Red Cap: A little longer let us stay. We want to dance and sing and play.

Yellow Cap: Dear Father Tree, see how sorry we are. To have to sleep when winter is far.

Brown Cap: We do not want to go to bed.

But wish to dance and play instead. (All the leaves wave their branches in great excitement as though begging him to allow them to stay and the Great Tree repeating the poetry tells them they are silly to think he might forget and let them stay until spring.)

Great Tree: Well, for just one more merry fling! (Nods head "yes.")

1st Child: Look! The Great Tree is nodding his head and all the leaves are tumbling down, and they are coming this way.

(The children in the group throw down their branches and cluster

around the three children.)

Leaves: Can we play with you?

(The children all face each other in a double circle, the girls holding out their dresses with their right and left hands, and the boys with their hands in front on waistline, finger tips touching, feet close together.)

Children: "We will dance with thee Both hands give to me. This way point the toe. And away we go."

(The children dance about, stand still and clap hands to the song, then side step while singing.)

Brownie: (a child with a tight fitting cap tied under his chin and long points on his shoes comes in on tip toe.) I am looking for my bird friends. Has any one seen them?

(The children all shake their heads to say "no." He turns to the Great Tree.)

Most of my little friends nest in your branches. Can you tell me where they are?

Great Tree: If you seek the skylark, his nest is among the grasses and waving corn. The robin nests on a shady bank strewn with oak leaves; and the wren builds in a ruined wall, while the martins build their nests of clay beneath the eaves.

(The Brownie and the children run about searching for the nests but shake their heads "no" when none are found.)

(Continued on page 46)

Let's play a game

Some suggestions
for geography games.

To drill or not to drill, that is a question which troubles few teachers nowadays, though it may still haunt the dreams of their family dentist.

The modern teacher steers a safe, middle course between the endless, dreary drill of days gone by and the complete absence of drill which was recommended not so long ago. The teacher of today realizes that a certain amount of drill is essential, but that the drill need not be dreary. It can be lively and exciting and meaningful. It can be in the form of a puzzle, or a riddle, or a make-believe radio program.

Yes, that old demon drill can even be introduced by the welcome words, "Let's play a game!"

The Radio Quiz

Most children are fascinated by "Truth or Consequences," as they are by radio programs in general. Some of them may have seen the broadcast of such a program.

Give an opportunity to the cleverest ones among your middle- and upper-graders to produce their own version of "Truth or Consequences." It is excellent entertainment for a party. The children can be left to their own devices as far as selection of a sponsor is concerned, the writing of the script, the formulation of the questions, and the construction of a mock microphone. But it is a good idea for the teacher to put her

final okay on the "consequences." Children can think up such fiendish ones!

A program of this kind is usually hilarious. The wrong answer to the question is apt to be followed by the *ak-ak-ak* of machine gun fire. The right answer may be rewarded by the presentation, with suitable fanfare, of an imaginary box of the sponsor's product. "Mrs. Siddon's Cement Pancake Mix." And in one instance the grand prize, awarded for the correct answer to the jackpot question, was "a whole house, built entirely of Mrs. Siddon's Cement Pancakes!"

At the conclusion of one of these quiz sessions we heard a sixth-grade girl remark with a blissful sigh, "I never had such a good time in my whole life!" No, she hadn't won the jackpot. She first had been thoroughly squirted with a water gun and then urged to eat (and she *did* eat) a confection composed of sugar, Worcestershire sauce, catsup, and vinegar!

Map Puzzles

Jigsaw-puzzle maps, being in the form of a game, naturally have far more fascination for the average child than the map in his textbook. These maps are rather expensive to purchase but may be constructed at little cost. Paste an outline map on a piece of thin wood. Then saw out the states with a small, fine saw.

Crossword Puzzles

Children enjoy making their own crossword puzzles, as well as working those constructed by others, and both activities are good drill devices. The importance of correct spelling of geographical names and terms will be obvious to pupils who are constructing or working geographical crossword puzzles.

Riddles

Geographical riddles or sets of riddles will often be found in the juvenile magazines, and these will be brought to class, from time to time, by children who subscribe to those magazines. But don't fail to give the children an opportunity to create their own riddles. You may be surprised at their inventiveness. Just to start them off, you might give them a few sample riddles such as:

STATE ABBREVIATIONS

1. What state isn't feeling very well? (Ill.)
2. What state is a doctor? (Md.)
3. What state never married? (Miss.)
4. What state is a father? (Pa.)
5. What state does your mother think about on Monday? (Wash.)

ISLANDS

1. What islands would you keep in a cage? (Canary)
2. What islands would you take along on a picnic? (Sandwich)
3. What island would you want in your paintbox? (Greenland)

Geography Bee

The class is divided into teams, as in a spelling bee. A word is given to one side, for instance *Seattle*. The child whose turn it is must tell what the word is and where it is, as a city in *Washington*. Names of products may be used instead of or in addition to cities. The degree of specificity required should depend upon the grade and background of the children. The child who cannot answer or who gives an incorrect answer must sit down. The side which has the larger number still standing at the end of the game is the winner.

Hide-and-Seek

The child who is "it" describes the place where he is hiding. He can tell something about the surroundings of the place, its location, its chief industry, or even give its latitude and longitude. As: "I'm hiding in a city where the streets are canals." The child who answers, "Venice," will have the next turn to hide.

Geography Relay

Two large wall maps are necessary for this game. Places to be located are written on slips of paper and placed in a box in front of the room. Two captains are selected, who choose their teams and arrange them in the back of the room. The first child in each group dashes up to the front of the room, takes a slip from the box, locates on the map the place named on his slip, takes another slip from the box, and hands it to the next person on his team, who is waiting at the back of the room. The first group finished wins the race.

What's My Name?

One child goes to the front of the room and announces, "My capital is Springfield. What's my name?" He calls on volunteers. The child who answers "Illinois" has the next turn to ask the question. Capitals of countries may be used, of course, instead of state capitals.

Let's Plan a Trip

The teacher introduces one of the children, as: "This is Mr. McGillicuddy. He became very wealthy from gathering up the chalk dust around the ledges of blackboards, and selling it for face powder. Now he's

just retired and is going to take a trip to Europe (or Asia, or Africa). What places should he visit in Europe?" Mr. McGillicuddy selects someone from the volunteers. "He should go to Florence," says John. "Why?" asks Mr. McGillicuddy. "To see the art museums," John explains. "Of course," says Mr. McGillicuddy. "I've always wanted to see those art museums. I'll take you along with me to show me around." So John goes up to the front of the room and stands with Mr. McGillicuddy, as he asks for other places to visit. If time does not run out, it is possible for the entire class to be taken along with the wealthy Mr. McGillicuddy on his trip to Europe.

Mr. Tigeroo

Three corners of the room should be labeled as *Asia*, *Australia*, *North America*, *South America*, *Africa*, etc. One child goes to the front of the room and recites:

"My name is Mr. Tigeroo.
And I am starting up a zoo.
I'd like to have you, you,
and you!"

He points to three children in quick succession. They must each go to a different corner of the room. Then Mr. Tigeroo says to the child in the corner labeled *Africa*, "What kind of animal are you?" If the child replies, "A lion," or any other kind of animal which is found in Africa, he is allowed to stay in that corner. If he calls himself an animal which is not found in that place, he must go back to his seat. The corner which has the most "animals" in it at the end of the game is the winner.

Neighbors

The teacher chooses a child to come to the front of the room. He decides what state or country he wants to be, then recites:

"My name is Indiana.
I'm lonesome as can be.
I wish I had some neighbors
To come and stand with me."

The children volunteer. "I'm your neighbor on the south." "Who are you?" asks Indiana. "I'm Kentucky." So Kentucky comes and stands at the south of Indiana. This goes on until Indiana is properly surrounded. Then Kentucky has a chance to choose his neighbors, and so on.

Rivers

The teacher selects children to represent the continents. Each child stands in front of a particular section of the blackboard with the name of his continent written on it. The first child, who may be North America, says, "Who can name one of the rivers of North America?" She calls upon a volunteer who, if he correctly names a river of North America, comes and writes the name of the river underneath *North America* on the board, then stands beside the child who represents North America. The other continents next take their turn. If the child called upon to name a river does not give the correct answer, the continent loses its turn. The point is to see which continent has the most rivers at the end of the game. Mountains, countries, etc., may be substituted for rivers in a variation of the game. This game can be a lesson in spelling as well as in geography by requiring that each word be spelled correctly on the board in order for it to count.

Importer

The teacher selects a child to be the importer and lets him decide whether he is importing into the United States, England, or some other country. If he decides upon the United States, he comes to the front of the room and says, "I am an importer in New York. Who has something to sell?" He calls on a volunteer, who may reply, "I am an exporter in Italy. I have olive oil to sell." The importer replies, "Fine. I'll buy your olive oil," and the child comes up and puts "Italy—olive oil" on the blackboard. This game can be made into a contest between the boys and the girls by calling on them alternately and giving one point for each correct product. The products may be limited to those of a particular country (or group of countries) which is being studied.

King of the Castle

One child, the "king," stands on a chair at the front of the room. Children who have questions raise their hands. The "king" calls on a child, who immediately after asking his question starts to make a complete circuit of the room. If the "king" does not answer the question correct-

(Continued on page 46)

Free brushwork in the primary grades

Jessie Todd,
Instructor in
Art Laboratory School,
University of Chicago,
asks,
Is your class made up
of miniature
Michelangelos?
or do most of them
love to swing
a paintbrush
just for fun?

When children express themselves freely with brushes it does not come to pass by chance. It is the result of careful planning and intense interest on the part of the teacher.

First, the necessary materials must be on hand. They must be laid out on a table—not put away in a cupboard. The materials act as a magnet to the children. When they are displayed in a colorful way, children run to them.

What are the necessary materials? Brushes of course—good brushes. The great artist can't paint without a good brush. Some people give the best brushes to the high school children and buy cheap ones for the smallest children. The small children need good brushes. They need paints. A tall, slender bottle is not good because the large, long-handled brush placed in the tall bottle often tips it over. Low, flat bottles or empty cold cream jars are excellent.

Tempera paints, bought in a moist condition, are best, but if these are too expensive for the school budget, fresco paints can be used.

Let's assume that the children have good brushes, bottles, and tempera paints. The next important thing is the time element. Little children should not be hurried. A twenty-minute period is too short. The period should be at least forty-five minutes. Such a period gives the child time to get his materials and clean up at the end of the class. If the school program can give only twenty-five minutes a day, it is better to use double the time one day and omit art the next day.

The only primary teachers who get their children to do much in free brush work are those who let their children paint at other times during the day—not in the art period alone.

A teacher who is really interested in painting will find the time and manage to get the materials. Very cheap newsprint paper and calcimine paint will do if the budget is small.

Often teachers make many excuses for not having free painting because they don't want a mess in their rooms. Naturally painting is more messy than crayon work.

Often teachers don't like to come early in the morning and stay after

school pouring out new paint. A teacher who likes to get to school at the latest possible moment and spend little time after school can't have free painting going on. Paint bottles need to be refilled. Children in primary grades can't pour paint from quart and gallon bottles into small bottles.

When the room is hot, the paints dry out. Water must be poured into each bottle every day.

If the teacher has the materials, the time, and the wish to teach painting, there are still some important points that need to be considered.

First, a teacher must be willing to see many commonplace results. She has seen exhibits and listened to lectures which emphasized the point that many children do marvelous things. This is true, but no more true than it is of adults. Think how few adults produce outstanding paintings! A teacher who has gifted children deserves no credit for putting up with a mess. It is a real thrill to see the results of working with such children. But teachers whose children are eager to use paints but have almost no artistic feeling often find it very hard to have faith, hope, and charity enough to spend hours pouring paint and cleaning up—only to see piles and piles of scribbles and what she feels are messy colors.

If a primary teacher sees progress from grade to grade, she has more interest. If her children see progress from grade to grade, they are more interested.

This article does not describe the gifted children whose parents or grandparents came from artistic families in Italy, Poland, Mexico, China, etc. This article describes the ninety-five per cent of children in America who like to swing a paint brush and feel the smooth, slippery paint go onto a big sheet of paper.

On some days a child likes to use red, blue, green, brown, or black paint and make a picture all in one color. It doesn't matter what color it is. He just dips the brush in the bottle over and over and quickly puts down his idea.

Illustration Number One shows a typical first-grader's brush drawing.

(Continued on page 26)



2



4



1



3

(Continued from page 24)

The road isn't completed. The child has fingers showing plainly. Two ends of the house show and the foliage on the trees is small in proportion to the trunk. The sun is there. These are typical things seen in millions of drawings all over the world. They represent the six-year-old way of drawing (by an untalented child).

Illustration Number Two shows a dog, also made by a first-grader. The flowers are made like those of a kindergartener (with no leaves).

Illustration Number Three was made by a second-grader. Notice the progress over the first-grade drawing. The brush strokes have more rhythm. The child is trying to show more action.

Illustration Number Four was made in grade three by a child of seven (young for that grade). In this grade children are more interested in making patterns on the clothes. They pay attention to details like white, puffy sleeves. Nancy is having fun painting foliage.

The children making these illustrations show as much freedom in grade three as they did in grade one because the teachers were all interested in seeing this brush work develop.

Each of these sketches was made in six or seven minutes.

What was done to prepare the children for this work? (1) Often they drew on the blackboard. Even though the results looked crude and scribbly the teacher didn't criticize adversely. The children saw the drawings of others and learned from them. (2) The children had drawn with large wax crayons on large paper.

We have described free brush work where each child used one color. Let us now look at paintings in which several colors were used, as in Illustrations Number Five, Six, and Seven. These took longer to do. In this work the teacher guides the children so that they learn to choose some light colors and some dark ones. By exhibiting their work she inspires them to make interesting patterns and not just a plain blue sky and plain blue water. These illustrations were made in grades two and three.

5



6



7



Study of medieval life

A unit study of the romantic age of chivalry and feudalism.



In this unit study of Medieval Life, we will endeavor to give you a vivid picture of the romantic age of chivalry and feudalism.

To stimulate interest in the subject, have your pupils collect clippings, pictures, poems and stories from newspapers, books and magazines and bring them to class. Read the stories and poems aloud. Display the pictures and clippings around the room, on the walls, on the bulletin board, etc., to create a medieval atmosphere.

Project 1—Scrapbook

Our first project in this unit study is a Scrapbook Cover. On the project sheet, page 29, we have given ideas for the cover design, and also some illustrations which will form the nucleus of the inside pages. Insert diagrams, maps, compositions, themes, poems, stories, pictures and all other work that is accomplished during the period.

As the unit is studied, make a list of new words, such as moat, serf, tilt and others. Be sure every child knows the correct spelling and meaning of each new word.

AGE OF CHIVALRY

This period of history flourished from about the 11th to the 15th century in England, France, Italy, Germany and Northern Spain.

It involved the manners and customs of knighthood, and was the period of courtesy, bravery and honor. The word "chivalry" means mounted on a horse.

Knights were fighting men of a higher type. They loved to fight, and their honor depended upon their bravery. Knighthood demanded many years of training and service, as well as taking very sacred vows. There were three steps in becoming a knight.

PAGE BOY

At the age of seven, a boy began his training at the castle of a famous knight, often a relative. Here he was called a "page." He learned correct manners, ran errands for the ladies, learned to ride, sing, play, box, wrestle and tilt. He had to learn and obey the following rules of chivalry. They are honorable, and we should all remember them:

1. Never use a sharp-pointed weapon in a tournament.
2. Never strike a man in the back, nor an unarmed man.
3. Never strike a horse, nor touch a man who has fallen down or whose helmet is off.
4. Never boast, but always give credit to others.

Here is an excellent opportunity for a lesson in politeness, courtesy, bravery, and honor, using the knights as examples.

SQUIRE

At the age of fourteen, the page became a "squire." On his collar he wore the letters SS. The duties of a squire were: to serve at the table, help knights to dress, care for the horses, clean and polish armors, go to war with the knight, carry the shield, lance and helmet, take care

of prisoners, aid the knight when wounded, and bury him if he were killed. He also waited on the ladies, played chess and tennis, sang and read, and hunted with them.

KNIGHTHOOD

At the age of twenty-one, the squire was ready for the ceremony of becoming a knight.

First, his hair was cut. For pureness, he bathed and put on a white tunic, then a red garment with long sleeves and hood, and black coat. This symbolized his willingness to shed blood and face death.

After a period of fasting and praying the knight made the following pledges:

1. To be a true and noble knight.
2. To protect the church.
3. To do neither injustice nor murder.
4. To be never cruel, but to give mercy freely.
5. To defend women and children.
6. Never to take part in any wrongful quarrel for reward or payment.

It would be well to remember these pledges also.

The knight's armor, or coat of mail was made to order. It was composed of a helmet, breastplate, back and leg plates. The entire body was covered by jointed pieces of armor. Underneath, the body was protected from the heavy armor by quilted or leather undershirts.

Even the horses wore armors!

(Continued on next page)

War was the law of the feudal world. Battles were fought without any plan. As soon as the knights saw each other, they charged! How does this manner of warfare compare with the present day? Study about the Battle of Hastings. What were the weapons used?

In time of peace the knights held tournaments or jousts, which were warlike contests under strict rules. In jousts, men tilted with lances. In tournaments they also fought with swords and battle-axes. Prizes were swords, helmets, or jewelry. Knights rode about seeking combats. They went from one tournament to another, and liked to dress in showy fashion.

After the tournament, great feasts were held amid dancing and singing. A "queen of beauty and love" was chosen. She gave the prizes and praised the knights for their bravery.

Suggestion: Dramatize the ceremony of knighthood, or a tournament.

Discussion: Why have the Boy Scouts been called "the modern knights"?

Project 2—Costumes

The illustrations on the project sheet, page 30, may be used to advantage in many ways. We suggest using them for costuming a pageant or play which the class might give in connection with this unit. They may be used as pictures for the scrapbooks, and will make valuable reference material for a book of costumes of the ages or as cut-outs and stand-up figures.

CASTLE

The castle was a place of refuge for serfs, freemen and vassals to bring their belongings in time of war or danger.

It was usually built on a hill or cliff and was surrounded by a high wall with strong stone towers at the corners, gates and sides. Outside this wall was a large ditch filled with water. The castle was entered only by a "drawbridge" which drew out of the wall over the moat. Inside the walls was a large stone tower called the "keep." The "dungeons" were in the basement.

The castle was strong and could not be taken when the drawbridge was up and the gate closed, ex-

cept by the use of ladders and movable towers.

The rest of the castle was composed of a chapel, kitchen, storehouse, stables, dining room, recreation halls, and court hall. The personal servants of the castle lived near by in small cottages.



Every night, in time of war, ten knights were kept armed and ready all the time. They slept and drank, clad in their armor. In time of peace, everyone must be inside the castle at night before the great drawbridge was drawn.

Project 3—Table Project

Here is a castle all ready for construction. A number of small towers should be made, similar to the one provided on the project. The castle should be set up as illustrated, with a paper wall running around it.

Have the children lay out a map like the one given on the next page.

Project 4—Wall Hanging

We suggest your class make a tapestry or wall hanging in connection with this unit.

Use the illustrations on the project sheet, page 32, for ideas. Have the figures going in opposite directions, for variety. Then paste them in rows, as illustrated, on a large sheet of colored or wrapping paper.

Another way of using this project is to make a wall hanging of dark-colored cambric. Applique or draw the desired design on with light crayons.

Divide your class into groups, letting each group be responsible for the design for one row and border of the hanging. Different subjects may be chosen, for example, a hunting scene, tournament, ceremony of knighthood.

Try illustrating an event of importance today in this same manner.

FEUDALISM

The system of living during the Middle Ages was called feudalism. The king gave land to his friends, who in return promised him loyalty and service. The owner of the land became known as the "lord." The land was known as a "fief." The tenant on the fief was known as a "vassal," who personally swore loyalty to the lord. The vassal had to give forty days of military service during the year. He also had to pay dues to the lord.

The "serfs," who were more or less slaves, belonged to the land. When the land was leased or sold, they went with it. They worked on the lord's land, but he did not clothe nor feed them. Instead he gave them pieces of land which they would work for their own account. The lord provided flour mills, wine presses and sheep folds which the serf had to use and pay for the privilege. Their cottages were crude huts without windows or chimneys.

But without the lord, the serf could not exist, and without the serf the lord would have no money to buy armor and horses to keep his military duty to his overlord.

The serfs wore a close jacket made of tanned skin of some animal with the hair left on. It had sleeves and slipped on over his head, like a shirt. He wore boar-hide sandals and thin leather leggings. Around his waist was a belt of leather. Around his neck was a light brass ring like a dog's collar. This collar was the symbol of serfdom.

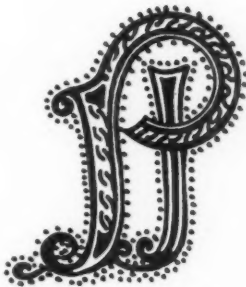
The "manor" was the large estate under control of the lord. It was entirely self-supporting. There were usually three fields to a manor. Each field was divided into strips which were set off by narrow pieces of unplowed land.

Correlated Reading

Read stories of the Middle Ages to correlate with your unit study. *With Spurs of Gold*, or *Heroes of Chivalry and Their Deeds*, by F. N. Green and D. W. Kirk, contains stories about the Cid, Bayard, Roland and Oliver, Richard the Lion-hearted, Sir Philip Sidney and others.

When Knights Were Bold, by E. M. Tappan, is a spirited picture of life in castle and manor, monastery and town, during the Middle Ages.

Scrapbook



To make the cover of your scrapbook, use colored construction paper. Make a shield like the one pictured above, or make your own original one. Letter in the title, Scrapbook. Use the pictures on this project sheet for the inside pages of the scrapbook. Write compositions about each.

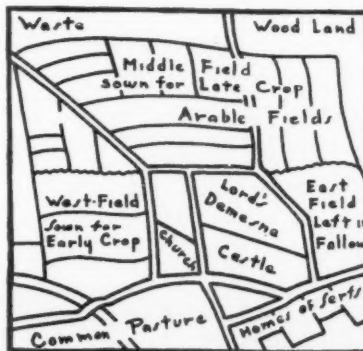
The initial letter at the left of the page was taken from a 13th century manuscript. Can you make a whole alphabet similar to this letter?

At the right is a picture of a seal of William the Conqueror.



Each estate was self-supporting, that is, all the necessities of life for the community were either grown or made within the grounds. Those serfs who did not possess any land, were skilled craftsmen, such as this blacksmith shown above.

Here is a map or diagram of a typical medieval estate, showing the lord's castle and the demesne, the homes of the serfs, the fields as they were laid out for rotation of crops and the pastureland.

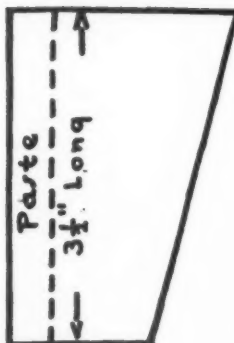


Above is a serf plowing one of his strips of land with a crude plow. Notice the heavy wooden wheels of the plow, the rough, home-made clothing, etc.

How does this farmer compare with one of today, in the way of equipment, food, clothing, shelter etc.?

Also the mill where all the grain must be ground, the church, the forest and wasteland.

Draw a large diagram of this estate on the blackboard, explaining each section, its use, operation, etc.

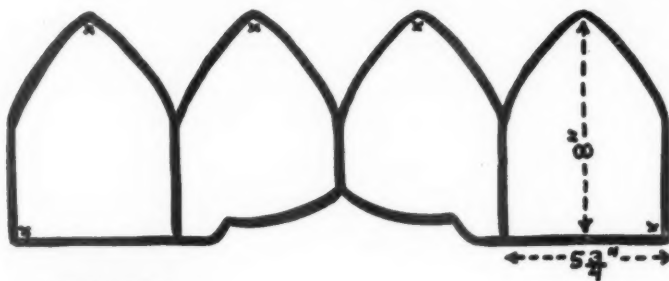


Make tracings of the knight and princess. Then cut out your drawing.

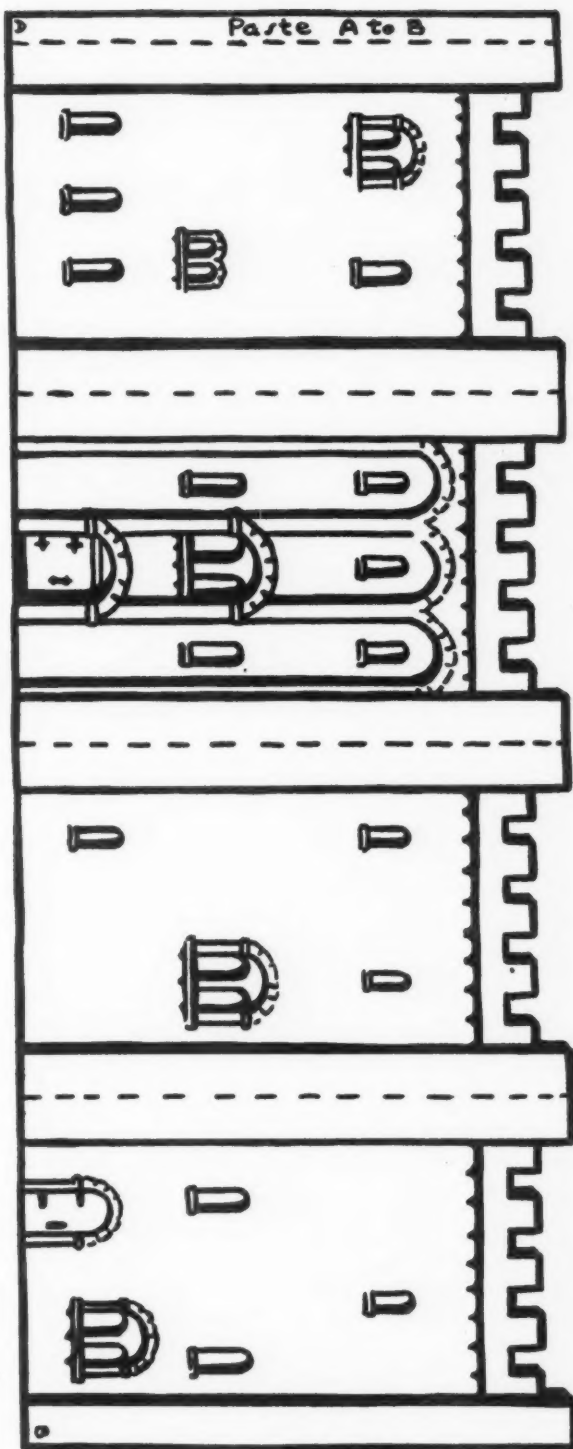
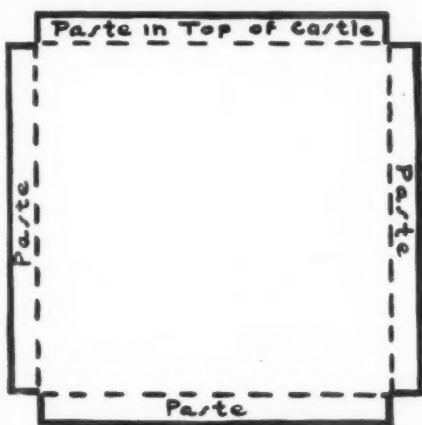
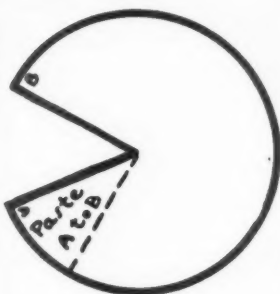
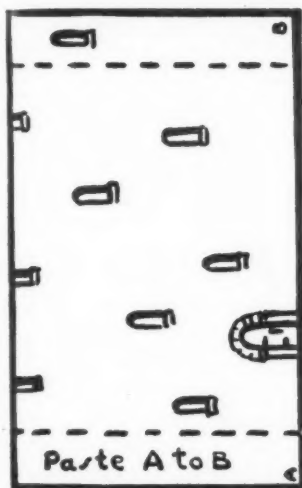
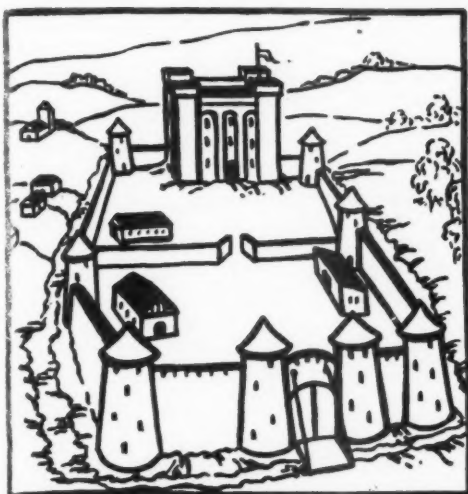
The knight's coat of mail may be made out of milk bottle tops or silvered dish-cloth material. A cloak of colored cambric and a helmet and shield of painted cardboard will complete his costume.

To make lovely, soft, velvet-like garments for the Princess, use a cheap grade of cotton flannel, laundered and dyed in deep rich colors. Her hair may be made of yarn or thin strips of some soft yellow cloth sewed onto a foundation made out of the top of a silk stocking which has been stretched over her head.

Decorations on both their costumes should be bold and colorful and may be painted on with tempera paint.



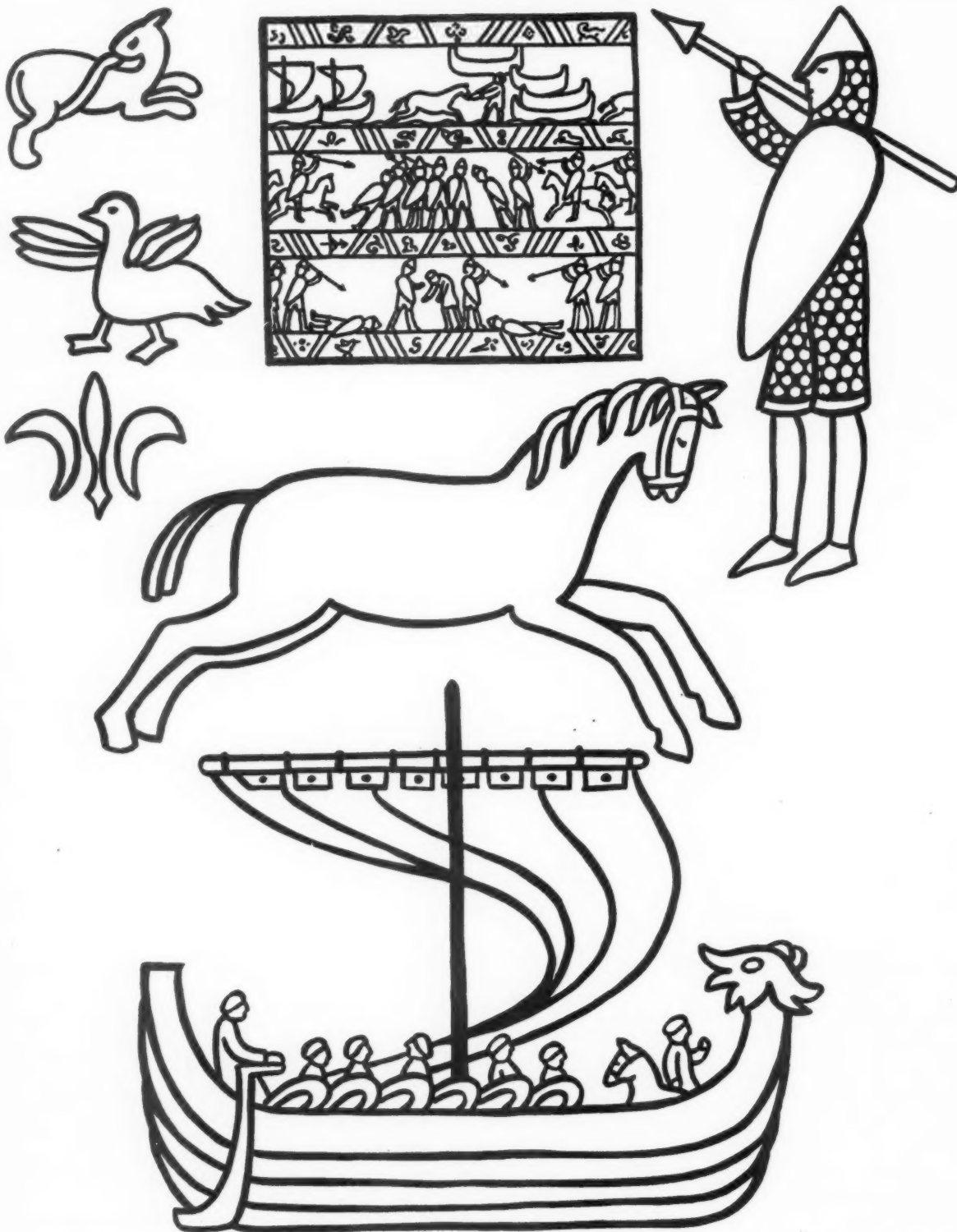
Enlarge this pattern to the necessary size and cut helmets out of heavy wrapping or silver paper. Fasten together at the top and back with paper brads. If real plumes are not available, make them out of crepe paper pasted on wire.



Make tracings or enlargements of the diagrams of the castle. Cut out all the parts. To assemble the castle,

carefully fold on dotted lines. Paste as directed. Then paste roof inside top.

To assemble round tower, form the cylinder and cone by pasting flaps A and B together and fastening on tower with flaps X and Y.



Tapestries were hung on all the walls in the castles of the Middle Ages for the purposes of beauty and warmth.

Into these tapestries were woven historical events, battles, jousts, stories of everyday life, such as hunting, ploughing, and all the colorful folklore of the land.

The figures and small sketches were taken from the famous Bayeux Tapestry which in seventy-two scenes illustrates the Norman Conquest of England.

Spelling can be fun

by Kay Mead

How dull spelling classes can become and how mechanical! Gone are the days when we wrote the words twenty-five times and considered them "learned." Here is one way the teacher in a graded school can create and maintain interest in the intermediate grades. Each class in the rural school might be given its turn once a week with this method.

To begin, I never require, or allow, the child to have a speller open on the desk while I am teaching the lesson. In this way I get the undivided attention of the class and eliminate the distraction of looking for the next word before the present one is on the board.

I attempt to teach each word in a different way but always have the word in all the shades of its meaning used in a sentence.

I aim to teach seven words a day, with one day of each week for dictation and the remaining day for review.

The First Word

I write the word "express," our first word for the day, on the blackboard. I ask some child to pronounce the word, then ask each child to think of a sentence using the word. I ask two or three children to give their sentences and try to make the different uses of the word clear. Then I have the class look at the word and spell it in unison, perhaps twice. Next I have them write the word in their notebooks, without looking at the board and checking their spelling from the word on the board. I ask all those who spelled it incorrectly to stand, and then work with these alone, as outlined above for the whole group.

The Second Word

We shall suppose the second word is "music," which will require little explanation as to meaning. I ask the class to pronounce it and trace it in the air. On the second air tracing, they repeat each letter as it is made. Now they write it in their notebooks, tracing the written word twice, repeating each letter aloud as it is formed on the second tracing. Then they close their eyes, pronounce the word and spell in unison. (Always have the word pronounced before

spelling because the pronunciation is the cue to keep the group in unison.) One can pick out with remarkable ease a child who is misspelling.

The Third Word

Now, the third word, "carpenter," is written on the blackboard. After use in a sentence, have the class divide the word into syllables, thus: car/pen/ter. Ask them in which syllable they would be most likely to make an error—they will readily answer that the third syllable is the most difficult. Now have them re-spell it in syllables, whispering the first two syllables, and spelling the third, most difficult one, aloud. The procedure may be reversed, saying the first two aloud and whispering the third. This may be repeated several times before asking the class to put their heads down on the desk and spell the word aloud.

The Fourth Word

The fourth word could be "midnight." After the meaning is discussed, I have the children point to each letter and spell out the words as they point. It does not become tiring to do this same thing two or three times. I have them print the word in their books in lower case letters and hence correlate it with art. One child puts hers on the board and we criticize, not only the spelling, but the formation of the printed letters. Now, as this word has eight letters, I give the class the keynote and have them sing a scale using the do, re, me, etc. I give them the same keynote and ask them to sing the letters that spell the word instead of the musical syllables, in which case *m* would be *do*, *i* would be *re* and so forth. The girls enjoy competing against the boys in this effort, or one row may compete against another.

The Fifth Word

The fifth word may be "bike." I dictate several common words, such as *like*, *mike*, *bike* and *pike*, then dictate the word of the day. This eliminates any drill whatever and why make known work monotonous with unnecessary repetition? This can only be done in the case of simple words. If I am dictating such a word as "clear," I often have them write the word ear, and build

the word in question from an easier one. Thus "attend" may be built from "tend," return from "turn," "repair" from "pair" and others you will recognize in your list. For variety you could write the word "hike" on the blackboard and ask them to supply words that rhyme with it.

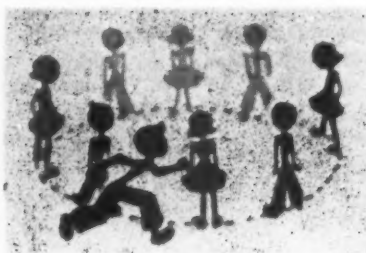
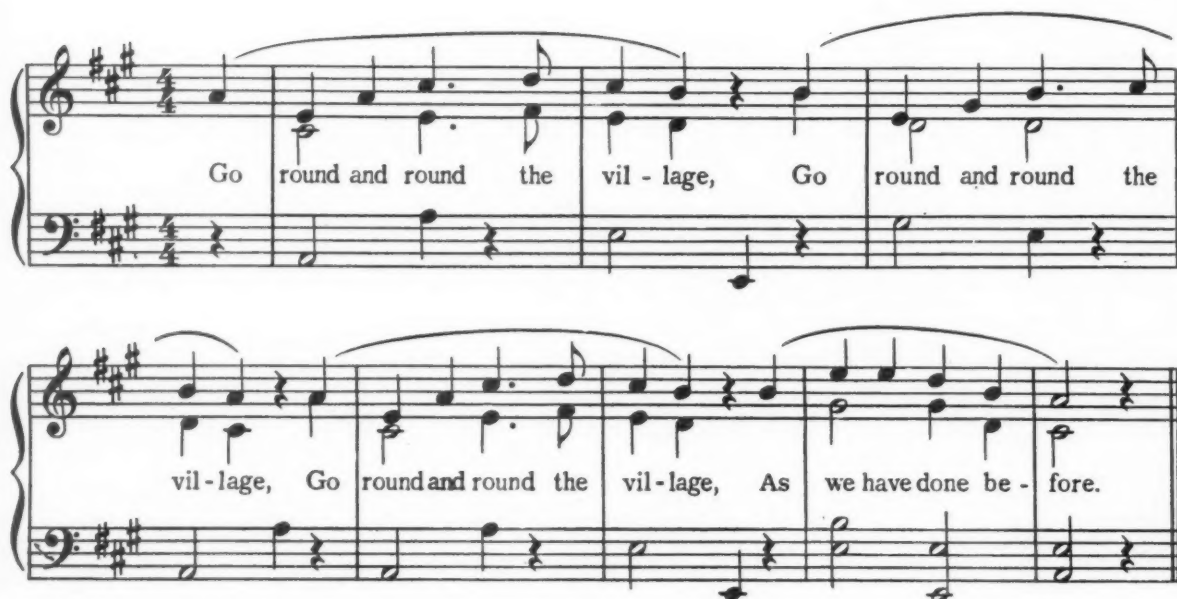
The Sixth Word

We will suppose the next word is "entertain." It is always good procedure to break the word into syllables and we will do it here. Ask the children to find a small word inside the larger one. Have the class make as many words as they can from the root word, as *entertains*, *entertained*, *entertaining*, *entertainer*, *entertainment*. This word could be printed in capital letters and checked. Have the children yell the letters as one would a school yell, emphasizing each letter by following it with a break as in Rah! Rah! Rah! only it would be e! n! t! e! r! and so on. The word can be written on the board thus: —nt —rt —n and the children can be asked to supply the missing letters. They are always thrilled by word puzzles.

(Continued on page 47)

Round the village

A singing game,
reprinted by courtesy of Simon and Schuster
from their Little Golden Book
of *Singing Games*,
arranged by Katharine Tyler Wessells,
illustrated by Corinne Malvern



Directions

Children stand in circle and pretend to be houses in a village. One child is "it" and runs round and round the village during first verse. At the second verse the children join hands and raise their arms high to make windows, while the child runs in and out. During the third verse the child looks around the circle,

pauses, and chooses a partner. At the fourth verse ("Follow me to London") the first child leads his partner around the circle; but they return at the end of the verse to the center of the circle, where they shake hands, bow, and part (fifth verse). The first child then takes his place in the circle and the second is "it."

(Continued on next page)



2

Go in and out the windows,
Go in and out the windows,
Go in and out the windows,
As we have done before.



teaching tactics

3

Now stand and face your partner,
Now stand and face your partner,
Now stand and face your partner,
And bow before you go.



A Thanksgiving Decoration

A very attractive Thanksgiving decoration for a large wall space is made as follows: Cut a long strip of yellow paper, two shorter pieces of orange. Mount the yellow piece with the orange pieces at the ends. Over the orange pieces tack a small branch with autumn leaves. Print the word *Thanksgiving* in brown tempera across the yellow paper.

The children then gather leaves, paint them red, orange, brown, and yellow with tempera paint, let dry on newspapers and mount in a hit-and-miss fashion beneath the border.

*Katherine Dissinger
Kettleman City, Calif.*

4

Now follow me to London,
Now follow me to London,
Now follow me to London,
As we have done before.



5

Now shake his hand and leave him,
Now shake his hand and leave him,
Now shake his hand and leave him,
And bow before you go.



Decorative Yarn Scraps

Scraps of colored yarn are both decorative and utilitarian when used to tie together booklets, series of work sheets, and similar papers. They may also serve in lieu of ribbon to trim cards and programs made by pupils.

Punch holes through the papers, and tie the yarn through them.

Knitting mothers will usually be glad to donate these waste bits of yarn.

*Mabel C. Olson
Portland, Ore.*

book shelf

Book Club Selections

The Junior Literary Guild selections for November are: For boys and girls 6, 7, and 8 years of age:

RIDING THE RAILS. By Elizabeth Olds. Houghton Mifflin Company. \$2.50

For boys and girls 9, 10, and 11 years of age:

RIDING DAYS. By Marjorie M. Oliver. The Westminster Press. \$2.50

For older girls, 12 to 16 years of age:

MOUNTAIN LAUREL. By Anne Emery. G. P. Putnam's Sons. \$2.50

For older boys, 12 to 16 years of age:

THE MYSTERY OF LOST VALLEY. By Manly Wade Wellman. Thomas Nelson & Sons. \$2.50

Reviews of Children's Books

THIDWICK: THE BIG-HEARTED MOOSE. Written and Illustrated by Dr. Seuss. New York: Random House. 1948. \$2.00



Dr. Seuss has done it again! Yes, he has hatched out another of those utterly fantastic, outrageously funny stories - in rhyme.

You probably are already acquainted with Dr. Seuss as the author of such favorites as *McElligot's Pool*, *Horton Hatches the Egg*, and *And to Think That I Saw It on Mulberry Street*, *The King's Stilts*, and *The 500 Hats of Bartholomew*

Cubbins. If you aren't yet acquainted with Dr. Seuss, you'd better remedy that right away. You don't know what you and your pupils have been missing!

We like *Thidwick* even better than its predecessors. It's funnier, and it has SUSPENSE! The fifth-graders to whom we read the book were completely enthralled by the story and delighted by the humor — as any group of children should be from kindergarten through sixth grade.

Thidwick is a burlesque upon hospitality carried too far. The troubles of the big-hearted moose started when a tiny little Bingle-Bug asked for a ride on one of Thidwick's horns. The Bingle-Bug was joined by a Tree-Spider, who immediately began to spin a web on the other horn. Then a Zinn-a-zu bird set up housekeeping directly on top of poor Thidwick's head, plucking out large quantities of Thidwick's hair to build the nest. Then next morning the situation became even worse.

"Meet my wife!" said the bird.
"I was married last night."

"And, perhaps, by the way,
I should mention to you
That her uncle is coming
To live with us, too.
You're a very fine host
So I knew you'd be willing . . ."

Then the Uncle, a Woodpecker,
Started in drilling!

All Thidwick's friends shouted,
"GET RID OF THOSE PESTS!"
"I would, but I can't," sobbed poor
Thidwick.
"They're guests!"

This was just the beginning. Soon Thidwick's head was bowed beneath numerous additional animals, such as a bear, a fox, and a swarm of bees. Then along came the hunters! Thidwick couldn't even run. And his guests had no idea of leaving.

The solution is really ingenious, and we aren't going to spoil everything telling you.

The pictures are just as good and just as funny as the text.

Keep this book in mind when you have some money to spend on your classroom library. Or when your shopping list calls for a Christmas present for an elementary youngster.

THE STEAM SHOVEL FAMILY. By Irmengarde Eberle. Illustrated by Connie Moran. Philadelphia: David McKay Company. 1948. 187 pp. \$2.00.

"Well, well," said Mr. Costa. "My family doesn't make up parties to come and watch me drive the bus."

"It's different with steam shovels," said Tressy her eyes shining.

"They're romantic," said Mrs. Marlin. "And there's a lot of suspense about them."

He laughed approvingly. "One thing is clear. You people sure like steam shovels, and you sure like Mr. Marlin."

"Yes!" said Tressy.

"Well, you wouldn't want a finer man," said Mrs. Marlin gaily, "nor a finer occupation. We're a regular steam shovel family."

When Mr. Marlin temporarily deserts his steam shovel in order to take his family on a cross-country trip to visit Grandma and Grandpa, complications ensue. A friendly family such as the Marlins couldn't help but have adventures on such a trip. But they have misadventures, too, such as the complete collapse of their decrepit car, necessitating a separation from Dad, who goes on to the west coast alone. Mom and the children, who refuse to stay separated, plod along after him in a horse-drawn wagon, but finally are able to complete their trip in style.

Eight- to twelve-year-olds should enjoy the travels of the Steam Shovel Family.

DAUGHTER OF THE MOUNTAINS. By Louise Rankin. Illustrated by Kurt Wiese. New York: The Viking Press. 1948. 191 pp. \$2.50.

It's fun, we think, to speculate upon the possible winner of the Newberry Medal. If Louise Rankin carries it off this year, we shall be neither surprised nor disappointed. Though it is difficult to say, when so many excellent juvenile books are being published, exactly which one is "the most distinguished literature" for children and hence deserving of the Newberry Award, we think that no one will deny that *Daughter of the Mountains* is a very distinguished book.

Louise Rankin knows a great deal about the country of which she writes. She spent nine years in India. While on a holiday trip to Tibet she met the child and dog who became the main characters in this story.

Kurt Wiese, who is responsible for the fine illustrations, is no stranger to the orient either. When you see his first illustration of Momo, the heroine, you may think, "What an unattractive, boyish little girl!" But as you grow better acquainted with her, through pictures and text, she seems more and more attractive—like a friend whom you consider beautiful because you like her so well. You would be able to recognize Momo wherever you might meet her.

The events of this story take place during the last years of the British rule in India. The story centers around Momo's solitary quest for her stolen dog, which takes her on a long journey from the cool mountains of Tibet to the crowded city of Calcutta, with its huge buildings where "men are stored layer on layer."

Pempa, the red-gold Lhasa terrier, is a dog well worth Momo's trouble.

He was as gentle as he was strong, and had fine manners. Before entering the house in winter he always stopped to shake the snow from his long, thick hair. He sat up and begged for his tsampa, and said thank you with a bark and a wave of his paw. He could stand on his hind legs and dance to the music of Nema's fiddle. Day and night he was at Momo's side, in the house or on the

hills, and always lovingly obedient to her least command, a merry and adoring companion. He understood, naturally, all her words and even her thoughts, and Momo returned his love in full measure.

There are any number of fascinating details about the customs of Tibet:

... So Momo ran over to the churn, which was so high she had to stand on a stool to reach its plunger. Her mother poured in the strong, black tea which had been brewing on the stove, added some salt and soda, some butter, and some boiling water. Then Momo pushed the plunger up and down as hard and fast as she could.

Meanwhile her mother took one of the strings of smoked cheese off the peg where they hung and pushed the dried pieces, like brown beads, off the string into a pan of warm water to soften them. These dried cheese beads are tsampa, made by the wandering Tibetan herdsmen from the milk of their yaks; and if a poor Tibetan can have these to suck, and as many cups of hot buttered tea as he wants in a day—fifty or sixty would not be too many—he is content. . .

These strings of cheese are just as convenient as one might think. When Momo is ready to start her journey, even though she is in great haste, she has the forethought to hang a few strings of the cheese beads around her neck as a hedge against starvation.

Momo is a living, breathing person—a child of great courage, great determination, and a naïveté which will delight the more sophisticated readers. Her story is full of real adventure.

Children in general are not enthusiastic about tales of foreign lands. We suspect, however, that if there were more stories of far-away lands as good as this one, the popularity of this particular type of juvenile fiction might hit a new high.

THE DOLL'S HOUSE. By Rumer Godden. With pictures by Dana Saintsbury. New York: The Viking Press. 1948. 125 pp. \$2.50.

Little girls with a deep devotion to dolls will undoubtedly accept this book at face value and enjoy it. They will not be disturbed by the fact that the dolls are far more alive than the two children who own them.

Adult readers, with or without a special interest in dolls, may realize that Rumer Godden has done some-

thing unique: She has written a psychological study of five dolls. Sounds impossible, doesn't it? Yet, it is completely convincing.

There is Birdie Plantaganet, the "mother" of the dolls' household:

Mrs. Plantaganet was not quite right in the head. There was something in her head that rattled; Charlotte thought it might be beads, and it was true that the something made a gay sound like bright beads touching together. She was altogether gay and light being made of cheap celluloid, but, all the same, nicely molded and joined and painted.

She came to Charlotte on a cracker at a party. Yes, Mrs. Plantaganet started life as part of a cracker, to which she was fastened by silver tinsel. She had been dressed in blue and green feathers.

Birdie is a tragi-comic character who never gets over her early love for feathers and gay colors.

And here is the description of the father of the family:

Listen to the story of Mr. Plantaganet (before he was Mr. Plantaganet) for a long while he was hurt and abused and lost. He was a delicate little doll, rather larger than Tottie, with a china face and brown glass eyes and real brown hair. He was a boy doll and he always said he remembered once being dressed in a kilt as a Highlander, with toy bagpipes stuck to his hand with hard painful glue, painful when you tried to get it off. He was bought for some children—not, I am glad to say, Emily and Charlotte, quite other children—who took no care of him at all. It was they who dragged the bagpipes off and took some of the painted skin off the palm of his hand as well, and tore his clothes off too, and let their puppy bite his foot until it looked half nibbled. One of the boys drew a mustache on his little top lip with indelible pencil ("indelible" means it can never come off); then they threw him into the cold dark toy cupboard where he lay for weeks and months. . .

He could still not quite believe he was Mr. Plantaganet. He was still easily made afraid, afraid of being hurt or abused again. Really you might have thought that Tottie was the father and he was the child; but there are real fathers like that.

The "children" of the doll family are Tottie and Apple. Tottie, the little wooden "farthing doll," has a very comforting voice ("and it is the best wood that gives out the most comforting voice—ask the men who make pianos and violins and flutes"). Apple is a typical "little brother"—always up to mischief.

Conflict and tragedy come into the doll household with the advent of
(Continued on page 41)

timely teacher's aids

At Your Service

This service department lists booklets, sets of pictures, and other items which we believe will be of real use to you in your classroom. The publishers of these materials are glad to furnish free of charge any items requested by our readers. We have been assured by the publishers of these items that they will send the materials to you within 30 days after your request has been received. If you should not receive any of the items requested, it will mean that the supply was exhausted before the request was received. For your convenience, you will find on page 43 a coupon order blank containing a number for each item reviewed in this issue. Simply make a checkmark in the square opposite the number referring to the materials you desire, print your name, address, and position on the coupon, and mail to the Service Editor.

Offers 134 to 138 were reviewed at length in the October issue and are briefly noted here for your convenience.

October Listings Reviewed

134: **THE SUGAR BEET.** A teacher's booklet, including a set of 17 pictures, a colored wall chart, and a 62-page book, *The Silver Wedge*, are presented by the United States Beet Sugar Association. This is a handsome and useful set.

135: **VALUABLE IDEAS.** For teachers of art, The American Crayon Company has prepared an attractive portfolio containing an assortment of leaflets describing and picturing the use of crayons, water colors, and modeling and carving materials.

136: **HOW TO SEW AND SAVE WITH COTTON BAGS.** This little booklet tells where to get cotton bags and how to turn them into all sorts of useful articles, such as dresses for mother and daughter, quilts, and scatter rugs. The National Cotton Council of America sponsors this brochure. Limit 25 copies per class.

137: **THE STORY OF THE BRITISH COMMONWEALTH AND EMPIRE.** This very colorful 48-page book answers in easy-to-read style four vital questions about the Empire: How did it start? How did it grow? How is it governed? What is happening to it today? Publisher is the British Information Services.

138: **BLACK MAGIC.** This illustrated 90-page booklet is designed to convey an understanding of the scope and importance of the bituminous coal industry. A complete history of coal, going back three hundred million years and progressing to the present day, is presented in this publication of the Bituminous

Coal Institute. One copy per teacher.

Correction

The name of the supplier of Item No. 133, *Breakfast Teaching Unit*, reviewed in the September and October issues, was inadvertently omitted. This organization is the Cereal Institute, Inc.

New Listings

139: **AMERICA'S MUSICAL ACTIVITIES.** All music teachers from the kindergarten level up will find this well-organized 16-page booklet of unusual interest. It is an analysis, published by the American Music Conference, of a national survey of public interest in music. An introduction by Dr. Albert Haring of Indiana University precedes a list of the survey findings and the several sections which make up the body of the pamphlet. These sections are entitled: Music in the Schools, Children and Music, Why People Play Musical Instruments, Teaching Music, and Music Preferences. Also included are four graphs showing public opinion of class instruction on musical instruments in the schools, where players got instruction, the status of musical interest at various ages, and why parents want children to play a musical instrument. If, after reading this booklet, you would like additional information about the findings, the American Music Conference will be glad to supply the desired detail upon request.

140: **THE TEACHER'S GUIDEBOOK FOR A PROGRAM IN NUTRITION EDUCATION.** The materials for this guidebook were developed by a group of educators, including practicing elementary school teachers, nutrition, health, teacher-training, and curriculum specialists, and persons experienced in school administration, according to the publisher, General Mills, Inc. The purpose of the guidebook is to show how nutrition education may be treated as an in-
(Continued on page 43)



NOVEMBER

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				



poetry

Thanksgiving Is Coming

Elsie M. Fowler

Thanksgiving is coming, I wonder if I
Will get a big piece of brown pump-
kin pie.
Perhaps there'll be sweet, juicy mince
pie instead,
And a big bowl of raisins and fat
apples, red.
"Do have my plum pudding," my
grandma will say;
She always makes pudding for
Thanksgiving Day.
But first there'll be turkey, breast up
—on a platter,
I wonder if this year he's bigger and
fatter?
When they ask me, "Will you have
the dark meat or white?"
I'll say, "Some of both," for that's
being polite!
Next—potatoes all mashed up with
gravy on top,
I'll eat every bit of it up till I stop.
And after I've eaten my dinner, why
then
Perhaps I can eat more plum pudding
again.

Burning Leaves

Marjorie Allen Anderson

Autumn time with falling leaves
Is so much fun for all;
We rake our yard and make a heap
Beside the garden wall.

I love to smell those dry leaves burn;
To watch the gray smoke rise;
It curls up slowly till it builds
A tower to the skies.

A bit of frost is in the air;
The swallows skim the eaves.
Oh, don't you love the autumn with
Its smoky smell of leaves?

Autumn Storm

Belle D. Hayden

Hippety-hop! With a drippety-drop,
Down come the raindrops with never
a stop!
Slipping, and dripping, and pelting
the land,
They pound out a rhythm, like some
goblin-band.

Swishety-swash! With a flutter and
flash,
Leaves are torn off from the trees
with a dash.
Blowing, and glowing, with colors so
bright,
They tumble and scatter like cards, in
their flight.

Whistle and howl! With the screech
of an owl,
The wind sweeps the house-tops; a
giant a-prowl.
And rain, leaves and wind, mingle
sounds with a zest,
As autumn goes storming by, filled
with unrest.

Falling Leaves

Marian Kennedy

Autumn leaves
Are falling down,
Softly over
All the town.

Slowly whirling
'Round and 'round
They flutter gently
To the ground.

Slowly, gently,
All day long,
They sing a little
Rustling song.

Softly over
All the town,
Autumn leaves
Are falling down.

Me Too

Marjorie Allen Anderson

Our teakettle sings;
So does our canary;
I always sing too,
When I'm feeling merry.
A kangaroo jumps;
A grasshopper, too;
And when I feel glad
That's just what I do.

Toads hop through the grass,
And bunnies at play;
So I like to hop
When I'm feeling gay.

Squirrels climb trees,
And so does our cat;
And I think very soon
I shall learn to do that!

Films and Records

(Continued from page 16)

them; the importance of school rules
. . . and gives them a sense of
security . . . of belonging to this
new environment.

A Film for Science Classes

The Nature of Light (One reel,
sound, color or black-and-white; Col-
laborator: Ira M. Freeman, Ph.D.,
Associate Professor of Physics, Rut-
gers University) is a new Coronet
Film that takes students on a fishing
trip with two boys who study light as
a form of radiant energy, closely ob-
serve the principles of reflection and
refraction, and learn how these prin-
ciples are applied to the science of
optics . . . the way in which all
things in nature are affected by the
nature of light.

American Folk Tale Filmstrips

The Jam Handy Organization has
finished production on a set of ten
filmstrips in color entitled *American
Folk Tales*, for use in primary Eng-
lish, Reading, and Social Studies.
The titles in this set are: "The Rab-
bit Who Wanted Red Wings," "Br'er
Rabbit and the Tar Baby," "Shinge-
biss, the Little Brown Duck," "The
Theft of Fire," "The Gift of St.
Nicholas," "The Wild White Horse,"
"Stormalong," "Pecos Bill Becomes
a Cow-boy," "The Kneehigh Man,"
and "Mule Humans." The set retails
for \$33.50; \$3.95 per title.

Arithmetic Filmstrips

Encyclopaedia Britannica Films
Inc. are offering schools a series of 16
filmstrips for use in primary number
work. Each filmstrip is designed for
use in one class period and contains
suggestions for the teacher. These
filmstrips relate the use of numbers
(up to 100) to the child's own ex-
periences.

Book Shelf

(Continued from page 37)

Marchpane, the beautiful, conceited, and altogether selfish girl doll. "Marchpane is a heavy, sweet, sticky stuff almost like icing. . . You very quickly have enough of it."

The pale color plates which illustrate the book are doll-like and suitably Victorian.

The publishers recommend this book for the six-to-nine age group. We would put the upper limit much higher.

THE NEW EUROPE; AN INTERCULTURAL ACTIVITY BOOK. By Robert L. Shurr and Peter Greenleaf. *Art and Maps by Theodore Bergman.* Brooklyn: Frederick Publishers. 1948. 25c.

This is a sixteen-page, paper-covered, processed publication of workbook size. The inside front cover contains scattered pen and ink sketches of the Coliseum, the Kremlin, Gibraltar, the leaning tower of Pisa, etc. The body of the book contains discussion of democracy; the preamble to the U.N. Charter; a one-page discussion of the peoples of Europe, advancing the mixed-race theory; two facing pages of art reproductions plus some more on the back cover (Rembrandt, Rubens, El Greco, Degas, Manet, and others); two pages on the climate of Europe; a jigsaw map which may be cut out, colored, and mounted; a short paragraph about each country of Europe; and cut-out figures representing five European countries. The inside of the back cover carries the words to nine European folks songs and the music to one of them. A question page is provided at the end.

Books for the Teacher

CHILDREN AND BOOKS. By May Hill Arbuthnot. Chicago: Scott, Foresman and Company. 1947. xiv, 626 pp. \$3.60.

Rarely does one come upon a book which is both a valuable reference work and an enjoyable read-through book. But here we have it. Not that you will read *Children and Books* through one sitting, no matter how great your enthusiasm! There are 626 large, two-column pages. But you will enjoy Mrs. Arbuthnot's

witty discussions and you can't help but profit by them, whether you are a teacher, parent, librarian or any combination thereof.

May Hill Arbuthnot is well qualified to write a book of this kind. She teaches children's literature at Western Reserve University and is co-author with William S. Gray of an excellent series of basic readers. In spite of her background she must have done years of painstaking research to compile and organize her material. However, her labor is worthwhile, for the book will undoubtedly be a standard text for children's courses in library schools and in teacher-training institutions.

We'll let Mrs. Arbuthnot tell you the scope of her book:

It covers the reading interests of children from two years old to fourteen or fifteen, and considers not merely "literature" but every type of reading the child enjoys, except his textbooks.

Criteria are presented for each type of reading to help adults evaluate the different kinds of books and their values to children.

Selections from many fine children's books are included, to illustrate criteria and the general discussions. These are not numerous enough to excuse the student from reading the books from which they are taken, but they do comprise a remarkably strong sampling of children's reading.

The illustrations from many children's books carry captions which provide a running commentary on the artists' style or technique or content. The pictures and critical comments taken together form a substantial chapter on children's book illustrators and illustrations.

The guides to study should help both the instructor and the student in getting the most out of the book.

Because of the staggering quantity of children's books, the bibliographies are highly selective. The book annotations, in addition to the reviews in the text, should help adults get a cross section of typical examples of good books in each field.

Teachers will find the section on choral speaking especially useful, and will be interested in the discussions of comics, radio, movies, and their effect upon children's reading.

And now, a brief sample of Mrs. Arbuthnot's delightful style, as she discusses the history of children's literature:

In England, probably between 1671 and 1672, James Janeway, a clergyman, wrote a famous book that was long popular with the heavenbent adults who ruled over Puritan nurseries. Its full title was:

A Token For Children; being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of several young Children. To which is now added, Prayers and Graces, fitted for the use of little Children.

There were thirteen little children in this gloomy book, and considering their lives, it is small wonder that they died young. They spent their time trying to reform, convert, and generally improve everyone they encountered. They brooded on sin and eternal torment and the state of their souls. If these poor, priggish children had not died briskly of a "decline" or "the Plague," you would think that some of the "sinners" they wrestled with might have exterminated them in self-defense. . .

We heartily recommend *Children and Books* and congratulate not only the author, but also those who are responsible for the competent editing, the attractive layout and the thoughtful indexing of this much-needed book.

TOYS AND MODELS. By Cyril Pearce. London: B. T. Batsford Ltd. 1947 \$4.50.

Diagrams and working plans are here provided for the construction of quite a number of working toys, as well as geographic, architectural, and scientific models. It would be difficult to say exactly how many toys and models might be produced as a result of this book, as under each of the forty-three headings there may be several variations. Among the headings are kites and parachutes, performing monkeys, head-gear (animal heads, etc., for plays and parties), a model of the Parthenon, a harbor scene, electric motors, and a kaleidoscope.

No workmanship is required to make any of these things, and most of the materials may be salvaged from the junk box.

This is not the simple type of construction work which is taught in the kindergarten, but there are some things which could be made by primary children, and any number of things which could be constructed by middle- and upper-graders.

Social studies teachers will be especially interested in the architectural and geographic models. There are scientific models for the science teacher.

Cyril Pearce, the author, teaches art at Reading University, England.

Cabin in the Rockies

(Continued from page 14)

wagon. It's about at the Cross-Roads. Your Father and Mother will be here in a few minutes. Just think of all the good things in that wagon for all of you. Good-bye . . . till my next visit. (Children wave a good-bye. The Sgt. looks back in the doorway and calls): Tell your father you are children to be proud of. Tell him . . . I SAID SO!

Exit Sgt. Reynolds

HELEN: Isn't he nice?

MAE: And KIND. Let's hurry so

we'll have supper ready before they get home. Just think . . . new goods for dresses . . . and coats . . . (The tempo picks up here—there is relief, expectation, excitement, sheer joy.)

FRANK (Hurrying to fill the wood-box): New boots . . . mitts.

NANCY (Skipping about happily): Best of all's APPLES . . . I'm glad I'm ME!

MAE (Busy setting table, Helen helping, listens. Happy light breaks over her face as she runs to the door): They're here; Mother and Father . . . are . . . HOME!

Curtain.

Autumnal Observations

(Continued from page 10)

5. Where do these birds sleep?
6. Do you see these same birds in summer?
7. Where are the birds that were in your locality during the summer?
8. When do some birds prepare for their winter homes?
9. How do the activities of birds change with the approach of fall weather?

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Timely Teacher's Aids

(Continued from page 38)

tegral part of the whole curriculum. The book aims to suggest procedures for improving the diets of children and for raising the dietary standards of the community. It has a second aim of providing the teacher with a background of useful information about nutrition. The 64-page book is divided into four parts: A Program in Nutrition Education, What the Teacher Needs to Know, Getting Under Way, and Learning by Doing, and concludes with a bibliography of books, periodicals, and pamphlets for extended study.

- 141: **THE BRITISH IN INDIA.** A little over a year ago the British rule in India came to an end and two new nations—India and Pakistan—were born. In connection with this transfer of power, the British Information Services have prepared a 30-page booklet telling about the Indian Independence Act, the assets of the two new Dominions, the history of Britain and India together from the time of Queen Elizabeth, and the events leading to the Independence Act. A short bibliography concludes the book.
- 142: **TEACHING UNIT ON RAYON.** This Unit, prepared for use in grades 1 to 3 by the American Viscose Corporation, includes

a *Reader Coloring Book* which gives youngsters their first introduction to one of the basic clothing materials—rayon. When requesting this Teaching Unit, please state the number of *Reader Coloring Books* desired. The Unit also includes an easy-to-use subject outline and reference leaflet for the teacher.

- 143: **WALL CHARTS.** How the great American dream began and grew is the subject of the first of these two sets of wall charts provided by the H. J. Heinz Company. This first set includes seven charts devoted to the history and culinary characteristics of seven sections of the country. The second set of charts numbers fifteen, and describes how various foods have come into men's diets. The charts include nine illustrations per sheet, with a paragraph of description beneath each drawing.
- 144: **RAILROADS AT WORK.** A 72-page booklet in colors containing all the pictures included in the Teacher's Kit which was listed in the September issue of **JUNIOR ARTS AND ACTIVITIES**. There is a brief story for each picture, written in simple, direct language. The booklet also includes pictures of various types of locomotives and cars, and a color railroad map of the United States. Children in

grade 1 to 3 will enjoy the pictures in this book, and it may be used for reading above grade 3.

- 145: **CATALOG OF 16 MM. EDUCATIONAL FILMS FROM RKO RADIO.** Pictures is the title of an attractive 32-page booklet describing the 150 films now available to schools. This catalog explains how these films can be secured for school use. (See announcement on page 16 of this magazine.)

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Talking Shop

(Continued from page 2)

magazine? Because Eve Arden, as "Our Miss Brooks," is the lovable and laughable schoolteacher heroine in the radio broadcast of the same name. We think that "Our Miss Brooks" will be especially enjoyable radio fare for teachers.

When we saw one of the broadcasts last summer we were so completely captivated by Miss Brooks that we tried to find out something about

how the program came into being. Surely, we thought, the script must have been written by an ex-schoolteacher. We were wrong. The idea originated with several executives in the CBS network program department, who thought that a good comedy series, built around a schoolteacher—a rarity on the airwaves—and presenting her in a sympathetic manner would have good entertainment value. No one writer is responsible for the scripts. And no one concerned with the program has any connection with the teaching profession.

Miss Arden was chosen for the role of Miss Brooks not only because she is an outstanding comedienne, but also because Columbia felt that her light, sophisticated comedy style fitted perfectly into the characterization of an entirely human, tolerant, slightly frustrated teacher.

Eve Arden's reactions to the role are especially interesting. Ever since her own school days she has wanted to do something about the problem of persuading people that schoolteachers are human. This was her chance. Her characterization is based partly on three teachers who made her own education enjoyable. The first was a third-grade teacher named Ruthvin Waterman, whom she describes as a real "dream girl" with dimples, big brown eyes, and a habit of laughing all the time. The second was a nun in the convent which Eve attended for two years. Sister Cecilia devoted her life to the pleasures and problems of her charges. Eve's most vivid impression is the memory of Sister Cecilia's glowing face as she played baseball with her students. Third was Lizzie Kaiser, who taught English at Tamalpais High School for more years than anybody could remember. Realism, humanity, humor, and knowledge, tempered by years of experience with children, are the qualities Eve has tried to borrow from Miss Kaiser.

Those of you who have heard the program will remember that the teacher's occupational disease (a too-slim pocketbook) is an ever-recurring subject. In one particularly hilarious script Connie Brooks, in an effort to convince her principal that he should recommend her for a raise, tries to bring her dire financial need to his

attention by showing him that she must engage in other work in order to earn a living. Having heard that adolescents were paid \$1.00 an hour for yard work, she goes early Saturday morning to the home of Mr. Conklin (the hard-hearted principal) and offers to rake his leaves and repair his fences. Mr. Conklin accepts her offer and mentions that she is showing a very fine cooperative spirit, and is saving him the wages of \$1.00 an hour which he would ordinarily have to pay. So Connie manages to find out Mr. Conklin's regular Saturday schedule and succeeds in turning up wherever he appears. She sells him his gas at the gas station, waits on table at the restaurant where he eats, ushers in the movie, and sells peanuts at the baseball game.

By the time she sells him his newspaper that evening, it is obvious that he has come to a decision. Breathlessly she waits to hear of the expected raise.

Mr. Conklin admits that she is a very versatile, very self-sufficient young woman. Yes, indeed, he is pleased to see those qualities in her. Because in view of those qualities he is now convinced that *she* is the logical person to take a salary cut!

There is romance, too, in the script of "Our Miss Brooks." Connie is in love with Mr. Boynton, the biology teacher. Connie's superiors insist that the relationship be platonic. "Of course," Connie agrees somewhat dryly. "We just sit around in the evening and hold each other's examination papers."

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Classroom Library

(Continued from page 9)

A simple book card may be prepared by writing the author's last name and title of the book at the top of a 3x5 card and drawing a vertical line about an inch from either side.

You will note that the date when the book was taken is inserted at the left of the card, and the borrower's name is written opposite the date. A dater is an inexpensive and worthwhile investment, for it gives the librarian a special sense of importance. The revolving type of dater will prove more practical than the traditional library dater because the tiny rubber numbers of the latter type are difficult to insert and easy to lose.

The book cards should be filed in a small box, alphabetically by author, and should be kept in the box all the time—never in the book, from which they are easily lost. When a child wishes to take a book, the librarian pulls the book card from the file, writes the borrower's name and the date of borrowing, and puts the card back in the file. When the book is returned, the date of return is written in the right-hand column. By looking over the book card, the teacher can easily discover what books are being read most often, and by whom.

The librarian and his committee should take care of making book cards and arranging book displays.

From time to time there should be a new librarian and committee.

You will find that your pupils take great pride in their room library. They will lug armloads of books to school in order to contribute them to the library. They will work enthusiastically at raising funds to purchase additional books. The student personnel will be amazingly conscientious and efficient in the performance of their duties.

And as far as the teacher is concerned, the classroom library and the pupils' reactions to it may be one of the most satisfying experiences of the school year.

(This is the second in the series of articles on the classroom library. Future articles will discuss the cataloging of the classroom library, the motivation of extensive reading, and the library field trip.)

Postage Stamps

(Continued from page 12)

ately became popular. It was later officially chosen as our national anthem.

Today there are only three places in the United States where Old Glory flies twenty-four hours a day. They are at the top of Mt. Slover, California, on the dome of the Capitol at Washington, D.C., and over the grave of Francis Scott Key in Maryland.

Older children may be assigned the task of gathering data on Francis Scott Key, the writing of "The Star Spangled Banner," the history of the American flag, etiquette in connection with Old Glory, and related topics, from textbooks or encyclopedias.

Doubtless many publications will contain pictures relative to the event. The children should be encouraged to collect these. Students from the fifth grade up should be able to engage in the preparation of a booklet containing at least the following:

1. Cover bearing printed title and appropriate illumination, design, or illustration
2. Title page showing name of child, title of booklet, and any other general data which the teacher customarily requires. It would be most appropriate to paste the commemorative stamp on this page as the central point of interest
3. An original composition by the child telling in his own words the story of the stamp, the song, and its author
4. "The Star Spangled Banner" carefully copied, including all verses
5. A short history of our flag
6. Flag etiquette

The teacher should incidentally indicate to the children that the stamp will spread the same story wherever it is sent, and that the study by us of the stamps of other nations will lead to a better understanding of their people, history, and traditions, such understanding being one of the foundations of world peace.

Several commemorative stamps are issued each year, and the recognition of such occasions by the school will add to their significance in the mind of the child. Instilling and encouraging the habit of collection and study of such items will open new and fascinating cultural fields.

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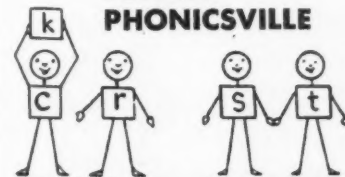
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Using Autumn Stories

(Continued from page 21)

1st Leaf: The cuckoo makes no nest at all but borrows one.

2nd Leaf: The lapwing's eggs are laid upon the ground.

3rd Leaf: The owl will build inside barn or hollow tree.

1st Child: Here comes Grasshopper Green with jerks and springs, ask him.

(A child in green hops in.)

Grasshopper Green: "Grasshopper Green is a comical chap; he lives on the best of fare. Bright little trousers, jacket, and cap, these are his summer wear. Hopperty, skip-perty, high and low, where the birds are, I do not know."

2nd Child: There is the squirrel, ask him, he plays in the trees.

(The squirrel peers out behind the Great Tree.)

Brownie: "Whirly, Twirly,

Round and round,

Down he scampers

to the ground.

Furly Curly

What a tail.

Tall as a feather

Broad as a sail."

Squirrel: (after frisking about) Look no longer, leaflets weary, the birds have gone to climes more cheery.

Great Tree: Just one more dance and then to bed you go, for Winter is coming with blankets of snow.

(The leaves and children form a circle, hands joined.)

All: Now lighter than a feather Dance, hand in hand together.

(As they dance, Winter comes with a white blanket over her arm.)

Winter: Quick to bed! My little snow fairies are bringing your white fleecy nightgowns and little white nightcaps, and then I'll spread this warm blanket over all.

(The leaves run to the foot of the Great Tree, huddle down and go to sleep. Winter spreads the white blanket over them. The three children look up at the sky and stretch their arms upward with palms up.)

Children: Snowflakes white begin to fall. Good-night! little leaves, we softly call.

Brownie: Perhaps the other birds have flown away, but Robin is here with breast so gay. (Child hops about to imitate Robin as children

run to the lunch basket and come back scattering crumbs.)

Children: "Robin, Robin Redbreast. O! Robin dear!

And a crumb of bread for

Robin, his little heart to cheer." (They gather up the basket of leaves and the lunch basket and trudge off-stage, bending forward and lifting their feet high.)

Walking through the snow is fun
 We must trudge, we cannot run:

Down we fall into the snow
 (They crouch down, then jump up quickly.)

But up we jump and on we go.

*The teacher will find the following helpful in planning such a program:
 "Nuts Falling," from *Child's Garden of Song*, by Foster—"The North Wind," "Wind Song," "The Snow Clouds," from *Songs for Little Children*, by Eleanor Smith.

Let's Play a Game

(Continued from page 23)

ly before the child returns to his own seat, he loses the "castle" (his place on the chair) to the questioner, who then becomes the "king."

Grab Box

A study period is provided in which the children go through their geography texts and notebooks in order to make up questions which are to be asked of the opposing team. The two teams may already have been chosen, or they may be chosen later. Pictures in the text and picture captions, as well as material in the body of the text which has been studied, are all fair ammunition to down the opposing team. Each child selects his three best questions and puts each one on a separate slip of paper, with his name on the back. These slips are dropped into the question box of his team. When the game begins, the first child draws a question from the box of the opposing team. If he answers the question correctly, he is allowed to keep the slip, showing that he has scored a point. If he cannot answer the question, it is returned to the box from which it came. This game may be played in such a way that spelling, language, and careful expression are taught in addition to geography. If a question mark is omitted from a question, if a word is misspelled, or if the question is foolish, ambiguous, or incomplete, and if any of these errors

(Continued from page 46)

are caught by the person drawing the question, he is permitted to score his point without answering the question. The team which has the larger number of question slips in its possession at the end of the game is the winner.

Silent Geography

One way to have a quiet room for a little while is to play silent geography. There must be no talking during the game. Anyone who speaks gives a point to the opposing team. The teacher writes at the top of the board the name of a country which has been studied. Alternately a player on each team comes to the board and puts down any fact which applies to the country—it may be one of the products, kind of climate, a city, a place of interest, a river, a mountain range, etc. If the fact is incorrect, the next person to come to the board (who of course, is on the opposing team) erases that fact and gets a point for so doing. One point is also scored for each correct word. A quick sketch may be drawn instead of writing the word.

(This is the first of a series on educational games. Another article will appear in an early issue of JUNIOR ARTS & ACTIVITIES.)

Spelling Can be Fun

(Continued from page 33)

A word such as *entertainment* presents the opportunity for a spelling round. Divide your class into a number of sections to correspond with the number of syllables in the word. Section I will begin alone. When they finish the syllable "en," Section II will begin, and as they finish "en," Section III will begin and so forth. You can always bring in the new section just as you would a chorus of singers. I use the same idea in a shorter word like *payment*, allowing one of two sections to spell out the first syllable, and having the second section complete the word by spelling the last syllable only. I complete the drill by having them exchange syllables.

The Seventh Word

Word seven might be the word "similar." I have the class spell to-

gether in a whisper, then ask them to form the letters with their lips, so silently that I cannot hear any sound, but so distinctly that I can distinguish the letters. This is an excellent lesson in lip movement which always means clearer enunciation. Ask them to spell the word using Father Bear's voice, Mickey Mouse's voice, Donald Duck's voice or the tone of voice Mother uses when they come home late for dinner.

Say "Class, stand! Face the back! Running on the spot and spelling the word *similar*, go!" This done two or three times during a lesson relaxes the child's tense muscles. It is easier to sit quietly during the next lesson.

At the close of the lesson I always dictate the seven words that have been taught that day to make certain the work has been effective and to let the child find for himself his own difficult words.

The fourth day I dictate the complete list for the week. Each child is asked to keep a list of his errors in this dictation. I also keep a record of all errors made in that particular list which constitutes my review list for Friday and is the list from which I draw my test words.

This takes much longer to write and explain than to do. At the beginning of the term, with a new class, it might take half an hour to learn seven words, but, once the children are familiar with the technique, twenty minutes is ample.

You may not think this method is worth the effort. Ten years' teaching experience and a minimum of effort and errors have proved their worth to me. I have found that every child is on his toes. In asking them to name their favorite study, they will invariably answer, "Spelling!" "Why?" I always counter. I leave their rejoinder to you. Try it for yourself.

In dictating spelling, I have developed a procedure of three steps. I say, "Pens up!" The children raise their pens from the paper while I say, "anxious. Mother was anxious to see her brother live. Write! Anxious!" This avoids writing before listening to the proper use of the word. Following dictation of the list, I reread it for checking.

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From the Editor's Desk

(Continued from page 1)

appreciate those public officials who, like the Governor of Arizona, have put the disease in quarantine at the borders of their own state. Yes, teachers who hold positions in places where constitutional rights still exist can be thankful that their public officials are neither head- nor head-line-hunters.

We hope the time never comes when the Salem witch trials are forcibly brought to the minds of teachers. You will remember that at that time, during the current hysteria over witchcraft, each child had a potent weapon against any adult who crossed him. "Witch!" he would scream, as he doubled up in a convincing "fit." "She did it with her evil eye!"

By the time another Thanksgiving rolls around will there be a modern counterpart of the witch trials? Will the pupil, miffed by a mild rebuke, be able to hurl unfounded charges against an innocent teacher?

It could happen. The signs are pointing that way.

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